| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| 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. |

**BBEC Music Curriculum 26/27**

| **Curriculum Map: Year 7 Music** | | | | | | |
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| | **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)<br>Performance 1 'Riptide'.<br>**Strands 1,3,5,6** | Traditional Music Rhythm, Pulse, Ode to Joy, Fanfare composition.<br>**Strands 1,2,3,4,6** | Music technology (EDM)<br>**Strands 2, 4, 7** | Performance 2<br>Song I'm a Believer – Modern, recognisable and in Key of C combining notation reading, singing and rhythm reading for drums. Primary chords.<br>**Strands 1,3,5** | World Music Gamelan<br>**Strands 1,2,4,5,6** | **Music technology** (Summer Album)<br>4 Tracks and Artwork<br>**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 these as core skills to develop.<br>The unit also allows for students to try out different instruments to find what they feel is 'their sound' and their instrument in music, cultivating a life long love of learning music. | This scheme of learning intends to develop students understanding of basic notation skills – building on from their introduction to note reading and performance last half term. Students will learn to recognise notes and how to perform them. They will learn where notes sit on the stave and use this information to compose a short fanfare and play the keyboard piece 'Ode to Joy' accurately reading the music | This SoL intends to introduce students to composition through music technology to create and realise their music from preset loops.<br>During this SoL students will explore musical structures and forms: Binary, Ternary, Rondo and be able to identify these when listening to music. Students will compose showing an understanding of structure and eventually will | The scheme of learning intends to build on the performance work of Unit 1 developing the instrument specific techniques, furthering musical knowledge by extending students accompanying skills to playing a simple chord sequence whilst adding in vocals and a lively rock beat. | The scheme of learning intends to introduce students to music from around the world. We will explore Gamelan and study how the pieces are structured and performed. Students will create a Gamelan performance built on layers of several parts and reading basic notation. | This SoL intends to develop students' music technology skills by composing using a range of technology skills including panning, automation, copy paste, loop to build a set of compositions to a simple brief of creating a summer album.<br>Students will compose using both a layered texture, thick and thin textures and will compose in set structures. Students will also learn how to compose a drum and bass track introducing note input composition. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | | score. In this unit students will be exposed to more traditional/classical music to develop experience and their exposure to a wider range of music styles. The skills covered in this topic will provide the basis for students to learn and grow as musicians. | compose a piece in one of the structures | | | |
| **Adaptive teaching strategies** | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students, aspirational learning walks, following pupil passports and learning plans. | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards/worksheets to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students. aspirational learning walks, following pupil | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult pieces are offered to support students at correct starting points. Task planners used and templates drawn onto the KB to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Parts are progressive in difficulty level to take into account pupil's starting points.Clear routines, CFU, Use of MWBs to chunk instructions for specific students. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | | passports and learning plans. | | | | |
| **Oracy** | Sentence stems for clear and constructive feedback. Lesson 3 | Sentence stems for clear and constructive feedback. Lesson 3 | key word matching definitions | Sentence stems for clear and constructive feedback. | Sentence stems for clear and constructive feedback. | Key terms mix and match |
| **Key Knowledge** | Students will develop unison singing techniques to sing confidently as part of a group. They will also gain experience singing in harmony.<br><br>Students will be introduced to the music keyboard, they will learn to perform an | Students will be able to read basic notation including simple rhythms using crotchets, minims, quavers, semiquavers, rests.<br><br>Students will be able to read recognise notes of the stave | To arrange a piece of music from the given building blocks/loops<br><br>Be able to use loop, record, play, to start/end functions. Sync parts in time.<br><br>Understand how EDM music can be | Further develop instrument specific techniques on keyboard, drums and vocals. Students will learn to perform a chord sequence in time with others and will also try out a bass line with their left hand. | To understand how Gamlean is structured and musical features of gamelan.<br><br>To perform the sarons (core melody) in gamelan and work as a group to layer other parts | Quantise parts<br><br>Add own Tracks<br><br>Add percussion track<br><br>Use Automation for Volume (Fade out).<br><br>Save as MP3<br>Record step-time and merge pats together |

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| | accompaniment to Riptide using minim notes on A,C,G,G and perform this in time as a group. | independently or using a template.<br><br>Students will be able to create and read rhythms within 4/4 time. | constructed and implement this with own piece<br><br>Show understanding of structures and form composing a piece in binary, ternary and rondo form.<br><br>Develop your piece using music from a similar genre<br><br>Develop an awareness of text you when creating a piece of music | Students will try out a simple rock beat on the drums and try to keep the beat.<br><br>Students will sing a melody line which uses syncopation (off beat rhythms) stylistically.<br><br>To be able to perform all parts of the song on drums voice and keyboards<br><br>Work collaboratively as part of an ensemble and perform part in time showing awareness to other parts in the group. | into the performance.<br><br>Be able to analyse how other parts are similar or fit with the core melody.<br><br>To be able to read pitched notation<br><br>To understand and explain the history of Gamelan music | Using keyboard shortcuts (hot keys) to navigate the program<br><br>Different methods to add notes to a track: adding notes with a mouse, playing notes in with a MIDI keyboard, |
| **Key Skills** | Collective singing of songs with a small range.<br><br>Call and response songs. | Perform in time to a pulse of varying tempi.<br><br>Perform rhythms using rhythm grids in simple time. | Students will be able to:<br><br>Arrange a new piece of music from the given Building blocks. | Perform chord sequence in time as a class/ensemble.<br><br>Keep his or her own part going even if someone else goes wrong | Students will be able to:<br><br>Identify Gamelan, India, Chinese music<br><br>Compose Peking, Saron, Raga, Drone, | Make a significant and imaginative contribution to the creation of a music product, making considered and insightful decisions in relation to the demands of the work. |

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| | Sing and play with vocal control songs with a small range.<br><br>Sing/play tunefully and with expression.<br><br>Sing/play with accurate pitching and following performance directions, including dynamics.<br><br>Sing with a sense of ensemble.<br><br>Identify simple structure of pieces | Perform rhythms using staff notation in simple time.<br><br>Compose rhythms using rhythm grids in simple time.<br><br>Compose rhythms using rhythm grids in simple time. | Open, save, Loop, copy, paste, truncate<br><br>Create own dance track using the given loops on separate tracks<br><br>Navigate the program appropriately and creatively realising that there's more than one way to complete a function<br><br>Develop technical and working knowledge and understanding of the sequencing program | Have the confidence to perform on their own<br><br>Perform block chords with root bass notes<br><br>Perform broken chords with bass notes<br><br>Section Leader (Drums/Keyboard/Voice) | Tala, Pentatonic Improvisation<br><br>Rehearse and perform their final pieces.<br><br>The pupils should choose appropriate instrumentation, have a suitable structure, select which notes to use for their melody and drone.<br><br>Pieces should be creative and include improvisation.<br><br>Developing 'performance confidence'. | Create a range of tracks which showcase a range of textures and structures.<br><br>Play, record, edit melody<br><br>Play, record, edit chords<br><br>Record in time<br><br>Use Tempo to slow recording down<br><br>Edit errors and wrong notes<br><br>Use Copy and Paste functions for various sections<br><br>Add drum loop for accompaniment. |
| **Misconceptions** | Pitching and singing, minim = 2 beats in length,<br>Harmony line pitching,<br>Bass is the lowest part. | Repeat signs, middle C, high G – low G jump, DS Al Fine, chromatic, enharmonic, harmonics, note durations, note names, | Technology terminology<br>Tempo settings,<br>Importance of Metronome,<br>Quantise | Major/Minor.<br>Chords – 3 notes played together.<br>4/4 time = 4 beats in a bar. | Enharmonic notes, knowing sharps and flats | Bounce to MP3,<br>Normalise volume.<br>Loops that are complimentary to the genre.<br>Contrasting tracks. |

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| **Key Vocabulary Tier 2 & 3**<br>**Subject 60 vocab** | **Melody, accompaniment, unison, tempo, dynamics.**<br>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, | **Rhythm, pulse**<br><br>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, | **Texture, structure (binary, ternary, rondo), loop, layered texture**<br>Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position<br>pitch, velocity, | **Chord, syncopation, tonality, structure.**<br>Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology | **Structure, repetition, melody, harmony, rhythm**<br>Saron, Peking, Gamelan, Drone, Raga, Tala, Pentatonic Scale, Tempo, Rhythm, Instruments, Articulation, Dynamics, Structure, Texture, Melody, Instrument specific terminology | **Structure (binary, ternary, rondo), melody, texture, layered texture**<br><br>Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity, |
| **Literacy** | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | Students learn to describe and define notation terms, describe a range of traditional music pieces using key terms both verbally and written on mini white boards. Key word prompts available as a scaffold, check for understanding strategies including repeat and say it again but better. | Students describe processes for how to use a range of command functions on bandlab. Students read and follow prompt sheets. Key vocab embedded into Do Now tasks & assessment booklets.<br><br>Students analyse and describe processes on mini whiteboards. Pair | Key vocab embedded into Do Now tasks& assessment booklets where students label key terms, identify the correct key term and define and explain key terms and how they are used when analysing music – on MWBs. Students read prompts and command instructions and interpret these to create a specific style of piece. | Reading information on different cultures. Describing and explaining how music is performed using a range of musical language. Explaining key terms, listening to music and identifying key terms being used. | Key words built into Do Now & assessment booklets and listening and appraising tasks using MWBs. Students analysing music using key words and describing how the words are used. Demonstrating how software functions work, explaining processes to others using key terms. Reading commands, instructions and prompts to create a successful project. |

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| | | | and share information. | | | |
| **Numeracy** | Count beats of rhythms and keeping rhythms within four beats. | Working out note durations and time signatures. Fractions used for note durations (explain the ¼ note, ½ note etc and how they fit into 4/4 time signature). | Composing in blocks of 4 or 8 using timetables to check phrase lengths. | Counting rhythms and note values using fractions | Identifying halves and doubles | Working in blocks of 8 using 8times table to check bar lengths. |
| **Homework** | Practice simple drum beat RT, RT, RT, RT to perform as a class lesson 4.<br><br>Find five facts about your favourite artist and bring in for lesson 6. | Learn the notes of the stave for a practice starter lesson 3.<br><br>Find out five facts about Beethoven for next lesson (lesson 5) | Find out 5 facts about dance music.<br><br>Learn the structures Rondo, Ternary, Binary for next lesson | Find out 5 facts about popular music for next lesson.<br><br>Practice HiHat with snare rhythm on a chair | Find out five facts about Indonesia<br><br>Learn the terms: Layered structure, harmony, melody, rhythm | Find out five facts about dance music.<br><br>Create a poster explaining the following structures: Binafry, Ternary, Rondo |
| **Starting Point** | Performance/instrument experience at KS2<br>Vocal experience<br>Understanding on Elements of Music KS2 level. | Notes on the staff<br>Basic notation skills<br>Instruments of orchestra<br>Time sigs | An understanding of how different parts can make up a song/piece.<br>An Understanding of start stop record. | Experience of performing as a small ensemble.<br>Specific instrumental technique. | Basic scale knowledge<br>Names of notes<br>Knowledge of pitch<br>Timbre<br>World Instruments. | Summer Genres<br>Music tech knowledge |
| **End Point** | -Whole class performance,<br>-Students able to read and perform minim notes on treble clef for notes A,G,C,C | 1 x percussion performance using rhythm grids.<br><br>1 x percussion performance using staff notation. | Students will have composed a range of sequenced, looped tracks which show layered texture, contrast and are structured | Students can perform chords CEG, FAC, GBD using right hand.<br><br>Students recognise semibreve note is four | whole class performance<br><br>3 x World Music compositions. Notated | Finished Music Product, with Artwork and 3 or 4 separate songs, each containing 4 tracks and between 1min and 2mins in length. Each track will |

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| | - perform in time as a class. | 1 x percussion composition using rhythm grids.<br><br>1 x percussion composition using staff notation. | within binary, ternary or rondo form.<br><br>Students will understand and be able to explain binary, ternary and rondo form in music and also layered texture. | beats and hold each chord for 4 beats.<br><br>Students perform as a whole class on both assessed kb part and instrument of their choice.<br><br>Small group performance allows students to explore instrument of their choice | | show a different composing focus:<br>Track 1 – contrast AB (binary form)<br>Track 2 – Drum & bass (recorded own composed bass line and set to own composed drum beat)<br>Track 3 Rondo form dance piece<br>Track 4 Ambient style piece |
| **Form of Assessment** | Performances as both whole class are captured with videos. Teacher will also individually assess each students performance. | Composition – students will compose a 4 bar fanfare, notated on the stave which will be live marked and performed. | Compose piece of music using loops and layered texture. | Class performance of keyboard chord accompaniment. Live marked and peer feedback given.<br><br>Formative assessment in small groups to identify wider instrumental strengths | Perform gamelan sarons and peking melodies with kethuk off beat drum pattern performed in small groups live marked and feedback given. | Recorded onto bandlab and live marking and feedback given. |
| **Enrichment opportunities** | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | . Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals.<br>School of Rock Club<br><br>Music Theory Club<br><br>Keyboard peripatetic instrumental lessons. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. |

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| **Leadership opportunities** | Lead their group by conducting or giving feedback. | Demonstrate more complex rhythms to the class, support students in creating rhythms and melodies through peer feedback. | Giving feedback and sharing work | Giving feedback | Being group leader/conductor | Being a critical friend |
| **SMSC** | Working in groups, sharing ideas and taking on responsibilities and role in groups<br>Students expressing their own interests and develop their own interests | Students develop a sense of occasion learning about traditional music and cultural traditions exploring this through royal fanfares, formal and informal performances through listening and appraising. | Students learn about the developments in technology for music performing and composing.<br>Students develop and compare their interests in traditional music composition and the modern music composition approach using technology.<br>Students learn about the morals of music sampling and how this can affect the music industry. They develop their own opinions on this. | Students working in pairs or groups to create a performance.<br>Students learn about a different genre of music and discuss individual musical interests and tastes sensitively.<br>Students compare music ensembles from popular music rock band with more traditional ensembles including the orchestra, string quartet or brass ensemble. | Students learn about music from other cultures and traditions across the world. They listen and analyse differences sensitively. Students perform both individually and in small groups, learning to give meaningful and constructive feedback to others. | Developing an understanding of the role of the music industry and how albums are sold to target audiences and advertised mass market. |
| **Prior Knowledge** | KS2 classroom music performances, identifying whether in time or out of time | Basic note values | Timing and keeping rhythms in time | Basic note reading on the stave and note durations | Basic note reading skills and using note durations to spot doubles and halves and identifying crotchets, quavers and minims. | Basic bandlab functions, understanding of structure, ability to demonstrate AB and ABA structures. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Learning Intentions** | 1. Play and understand structure and chords<br>2. Play drum Beat<br>3.Develop Vocal Techniques<br>4.Class Performance<br>5.Group Performance<br>6.Develop multi instrumental skills<br>7. Final class performance | 1.Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve<br>5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve<br>5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | 1. Play and understand structure and chords<br>2. Play drum Beat<br>3.Develop Vocal Techniques<br>4.Class Performance<br>5.Group Performance<br>6.Develop multi instrumental skills<br>7. Final class performance | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve<br>5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve<br>5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve |
| **British Values** | **Liberty** - Students show a sense of enjoyment and fascination in learning about themselves, others and the world around them. They show imagination and creativity in their learning.<br>**Mutual Respect** - Through listening and discussing music and the creative processes behind it, we often identify differences in opinions and feelings. Students are able to appreciate the differences in their own musical tastes, their classmates and the wider world.<br>**Democracy** - In lessons students make decisions together in teams to create and perform music. They make sure that everyone's thoughts, suggestions and ideas are considered.<br>**Freedom of Faiths and beliefs** - By studying music from different countries and cultures students understand that we all share the same beliefs and values. They also understand the importance of values and ideas when working together in ensemble groups and learn to listen to others opinions when rehearsing for group performances.<br>**Rule of law** - Students appreciate that the musical instruments that we use are cared for and never damaged. They understand that the rules for their use prepare us for using equipment in the world of work including copyright law. | | | | | |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Curriculum Map: Year 8 Music** | | | | | | |
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| | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Topic** | **Blues**<br>**(**How has music narrated the struggle for racial equality?)<br>**Strands 1, 2, 3, 5, 6** | **Rhythms from around the world**<br>(African/Samba)<br>**Strands 1, 2, 4, 6** | **Pop Song 'Skill development'**<br>Forget You<br>**Strands 1, 2, 3, 4, 5,** | **Video game music.**<br>**Strands 2, 4,5,7** | **Performance**<br>Performing a range of rhythmically complex riffs building to using 2#s/bs and performing with syncopation in a range of different styles.<br>**Strands 1,3,5,6** | **Theme and Variation**<br>(Composition &musical arrangement) |

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| **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 world 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. | This unit develops students ability to perform a song in popular music style using syncopation and more complex chords including a 7 chord and #chords. Students can develop their skills to perform a syncopated bass riff with the more complex chord structure. | 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 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. | The intention is to develop performance and stylistic qualities on an instrument of choice. The riffs will be technically more demanding with either syncopation or 2B's or #'s. Students are encouraged to change instruments, or alternatively get even better at their chosen instrument but playing at the same standard is not encouraged. | The scheme of learning begins by exploring basic ways to vary an existing theme using the elements of music and simple musical devices in terms of ***changing***: *pitch (octave), timbre and sonority, articulation, tempo, dynamics, rhythm* and ***adding***: *pedal, drone, ostinato, rhythm, decoration (passing notes)*. This is then developed by students then creating a variation of a popular song. They will use musical elements including tempo, dynamics, instruments and tonality to change the piece into a new style. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Adaptive Teaching strategies** | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students, aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult pieces are offered to support students at correct starting points.Careful groupings. Task planners used and MWBs used to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, Scaffolds and templates drawn onto KBs to support specific students. Aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult pieces are offered to support students at correct starting points. Task planners used and templates drawn onto the KB to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Parts are progressive in difficulty level to take into account pupil's starting points.Clear routines, CFU, Use of MWBs to chunk instructions for specific students. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. |
| **Oracy** | Concept cartoon | Concept cartoon Lesson 2 samba Key terms definitions African drumming | Sentence stems for clear and constructive feedback. Lesson 3 | Listening to music & responding to analysis Qs orally | Sentence stems for clear and constructive feedback. | Sentence stems for feedback |
| **Key Knowledge** | How the slave trade influenced cultural identity in the Americas and the subsequent | 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. | Perform music to an audience with increased confidence style and fluency | To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a |

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| | creation of Blues and Jazz. | | | Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. | Be able to perform songs from a range of modern styles<br><br>Demonstrate and understanding and application of notation staff cards when performing<br><br>Explore different styles developing musical appreciation and use more appropriate musical terminology<br><br>Develop as a student expert in an instrument of your choice<br><br>To be able to critically evaluate your own and others' performances using technical vocabulary and your musical knowledge | basic form of musical variation to an existing theme or melody.<br><br>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.<br><br>Keyboard performance skills including dexterity, co-ordination, accuracy, and timing. | Identify geographic/cultural context of a piece of music.<br><br>Perform multiple parts in time with fluency and accuracy.<br><br>Perform rhythms using rhythm grids in simple time. | Identify geographic/cultural context of a piece of music.<br><br>Write lyrics to a brief.<br><br>Develop performance skills on a range of band instruments – ukulele, guitar, bass guitar and drum kit. | Identify geographic/cultural context of a piece of music.<br><br>Develop composition skills and an 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. | Playing a more complex part, adding drum fills, using different inversions and adding a more complex left hand<br><br>singing in harmony<br><br>performing more of the song | Identify geographic/cultural context of a piece of music.<br><br>Develop composition skills and an understanding of how the elements of music can be used and |

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| | Perform multiple parts in time with fluency and accuracy.<br>Further develop sight reading skills using treble clef with an extended range.<br><br>Understand and perform chord accompaniment – I, IV and V.<br><br>Understand, perform and compose more complex rhythms that feature in Blues music.<br><br>Develop understanding of different bass lines within music.<br><br>Improvisation | Perform rhythms using staff notation in simple time.<br><br>Compose rhythms using rhythm grids in simple time.<br><br>Compose rhythms using rhythm grids in simple time.<br><br>Perform pieces with a variety of textures.<br><br>Compose pieces with a variety of textures. | Compose a with melody, with extended range, for voice or keyboard to accompany lyrics.<br><br>Identify tonality of a piece of music and function in a socio/cultural context.<br><br>Demonstrate secure ensemble skills with awareness of timing and balance with other performers. | Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. | develop private practice routines<br><br>playing a more complex rhythm playing with expression<br><br>using dynamics<br><br>student expert<br><br>student leader interpreting traditional staff notation. | manipulated as a basic form of musical variation. To understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. |
| **Misconception** | Chord Progressions | Polyrhythms<br>In time | Flat sharp – D Major | Composing theme for character (Lietmotif) | Playing as ensemble, | Motif<br>Diminution |

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| | CFG and I IV V Inversions<br>Shuffle rhythm<br>Flat sharp Blues scale<br><br>Playing the rhythms as dotted not straight quavers.<br>Flat 3rd flat 5th.Not using sharp but flat. | Beat 1<br>Drum Break<br>Playing any percussion instrument is easy. Keep own part going when polyrhythmic. Where the instruments are from. | Counting the bars in chord sequence<br>LH bass part with Choral accompaniment.<br><br>7th chord – understanding this is the 7th note of the scale.<br><br>Timing of the accompaniment part. D major not Minor. Chord sequence with C chord – Double C chord feels unusual. | Not song, but incidental/programme music<br><br>Not just music to listen to whilst playing, key characters have themes, leitmotifs. Link to Film music. Exciting sounds that accentuate the onscreen experience. | Learning own part<br>Keep own part going<br>Balance and volume<br><br>Sharps and Flats – using formula to work out chords not just white notes. Playing bass drum at same time as snare. | Augmentation<br>Inverse<br>Retrograde |
| **Key Vocabulary Subject 60 words** | **12 bar blues, accompaniment, chords, walking bass, improvisation, chords**<br>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 | **Chords, major, minor, strcture,**<br>Sharp notes,<br><br>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, | **Chords, Riff, Bass, Tempo (Adagio, Andante, Allegro).** 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. | **Ostinato, major, minor, repetition, pedal note/drone, Leitmotif**<br>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. | **Riff, repetition, major, minor, tempo (adagio, andante, allegro)**<br><br>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, countermelody, articulation legato/staccato**<br><br>Melody, theme, variation, canon/round, ground bass, pitch, tempo, dynamics, counter melody, timbre and sonority, articulation (legato and staccato), inversion, retrograde, retrograde inversions pedal |

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| | 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. | polyphony and antiphony. | | | | note, drone, melodic decoration, ostinato, tonality, major and minor. |
| **Literacy** | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | Students read about how music is used in different cultures.<br><br>Do now identify key vocab for students to match definitions and explain meaning.<br><br>Key terminology is described by students during listening and appraising tasks. | Students read and perform lyrics, describe and explain key terms on whiteboards.<br>Listen to pieces and describe how key terms are used on MWBs. | Students read and follow bandlab prompts to create piece.<br>Students match key terms to appropriate pieces for hero and villain themes.<br><br>Students describe how key terms are used during listening and appraising on MWBs. | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | Key terms embedded into do now tasks to match definitions, students demonstrate use of terms through questioning and checks for understanding. Students demonstrate using the terms in sentences when completing listening and appraising questions on mwbs. |

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| **Numeracy** | Identifying patterns in blocks of 4 and 8 using 8 timestables | Performing a range of rhythms accurately using note durations | Performing in time identifying beats of rhythmic phrases, spotting sequences and repeating patterns | Composing rhythmic parts in time using knowledge of note durations and keeping ideas in to four beat phrases | Keeping in time with others, counting beats in a bar to read music accurately. | Composing in blocks of 8 using 8 times table. |
| **Homework** | Research five facts on blues music to bring to the lesson. | Research five facts on African drumming of the sahara. | Practice the drum rhythm on a chair – 12**3**4 (rh plays 1,2,4 and both lh and rh plays 3). | Create a keywords definition sheet on the terms: ostinato, pedal note, leitmotif. | Create a factsheet on rock music. | Create a factsheet on the history of BBC Live lounge and explain what it is. |

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| | Use the revision method LCWC (look, cover, write check to remember the sequence of the 12 bar blues) to perform fluently lesson 3. | Create a factfile on how to play the djembe drum. | Create a revision sheet on key terms: chords, riff, tempo, dynamics. | Create a sheet of 10 facts about the development of film music. | Learn the terms:riff, repeition, major, minor, allegro, andante, adagio. | Learn the terms: Melody, countermelody, articulation, staccato, legato |
| **Start Point** | Can play basic Primary chords<br><br>Can play basic rock beat<br><br>Has confidence to sing as part of an ensemble | Keeping a pulse<br><br>Ensemble playing<br><br>Read basic rhythms<br><br>Identify rhythmic patterns such as repetition | Developing performance confidence<br><br>Instrumental experience<br><br>Can read basic notation and rhythms in treble clef (more able can read some bass clef). | Bandlab experience<br><br>Compositional experience | Developing perf confidence<br><br>Instrument experience<br><br>Ensemble experience | Bandlab Experience<br><br>Composition experience |
| **End Point** | Performs the following:<br>1 x keyboard performance – 12 Bar Blues<br><br>1 x keyboard performance – 12 Bar Blues and walking bass line<br><br>1 x keyboard performance – improvisation | Recording of performance. Piece in rondo form, showing core unison playing, ostinatos, call and response, layered and polyphonic texture. B section, Dynamic contrast playing in unison. C section short improvisation.<br><br>1 x whole class djembe performance<br><br>1 x solo djembe composed improvisation. | Recording of performances/compositions<br>1 x group performance of Forget You piece<br><br>1x drum rhythmic performance<br><br>Students can read and perform the simple bass line reading bass clef<br><br>Students can perform some simple syncopation and identify this when listening to music. | 1 x keyboard performance of hero theme.<br><br>1 x long held note (pedal added) (hero)<br>1x drum beat created and added (hero)<br><br>1 x minor keyboard villain theme<br><br>1 x minor long held note<br><br>1x minor chord sequence composed using given chord blocks on Bandlab | 1 x performance of a range of riffs showing different technical demands but focusing on accidentals and syncopation and performing both a melody and bass line fluently.<br><br>Able to identify notes with accidentals and where to play them. | 1 x keyboard performance of theme.<br><br>1 x keyboard perform in retrograde<br><br>1 x keyboard perform inverted<br><br>1 x keyboard perform in augmentation<br><br>1 x keyboard perform in diminution |

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| | 1 x keyboard performance – Blues piece<br><br>Record class performance of 12 bar blues with more able playing walking bass also, Record students performing the school house blues with vocals, 12 bar blues and improvised riffs. | | | (more able compose own chord blocks)<br>1x appropriate drum beat composed. | | 1 x composition based on a theme to included theme and variation techniques |
| **Form of assessments** | Class performance and individual/paired performance<br><br>Live marking/feedback given | Class performance and live marking and feedback. | Group/ensemble performance with live marking and feedback | Composition recorded on bandlab and marked live with feedback. | Pair/ensemble performance with live marking and feedback | Composition recorded on bandlab with live marking and feedback given. |
| **Enrichment Opportunities** | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. |

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| **Leadership Opportunities** | Playing solo – lead a solo<br>Conducting the ending so that everyone finishes together | Rhythm leader/caller | Counting in/ending solo's teaching other members | Lead their group by conducting or giving feedback. | Lead their group by conducting or giving feedback. | Lead their group by conducting or giving feedback. |
| **Careers** | Careers focusing on cultural integration, | Musician | Singer/songwriter | Sound technician | Arts journalist | Composer |
| **SMSC** | Learning about music from other cultures and developing understanding and empathy.<br>Creating a whole class performance, responding sensitively to others and providing meaningful, constructive feedback, | Learning about music from other cultures and developing understanding and empathy.<br>Creating a whole class performance, responding sensitively to others and providing meaningful, constructive feedback, | Developing skills required to perform a piece in a professional manner, sharing ideas and taking a responsibility/role within a group to create an end performance. Leading others and working together in a team to create a joint outcome. | Students develop an understanding on the use of music across the game music industry and learn how music can be used to manipulate emotions in gaming. | Developing skills required to perform a piece in a professional manner, sharing ideas and taking a responsibility/role within a group to create an end performance. Leading others and working together in a team to create a joint outcome. | Developing technical skills and understanding the musical skills and techniques developed in music from history – particularly during the baroque and classical eras. |
| **Learning Intentions** | To understand the key musical features and history of blues music.<br>Be able to play the 12 bar blues | Recording of performance. Piece in rondo form, showing core unison playing, ostinatos, call and response, layered and polyphonic texture. B section, Dynamic | Recording of performances/compositions<br>1 x group performance of Forget You piece<br><br>1x drum rhythmic performance | 1 hero composition with melody, bass line and drums in a major key.<br><br>1 villian composition with melody, chord sequence, drums and in a minor key | 1 x performance of a range of riffs showing different technical demands but focusing on accidentals and syncopation and performing these fluently. | 1 x keyboard performance of theme.<br><br>1 x keyboard perform in retrograde |

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| | accompaniment fluently. Students will be stretch to try to perform the 12 bar blues walking bass in time with the 12 bar blues.<br><br>This topic aims to show how music developed over time, influenced by key historical events and show a different style and culture of music. | contrast playing in unison. C section short improvisation.<br><br>1 x whole class djembe performance<br><br>1 x solo djembe composed improvisation.<br>This topic aims to show how different cultures may use music to celebrate and how they use it for specific traditions. | This topic aims to build and extend performance skills and generate a life long love of playing music. | This topic aims to build and extend composing skills. | This topic aims to build and extend performance skills and generate a life long love of playing music. | 1 x keyboard perform inverted<br><br>1 x keyboard perform in augmentation<br><br>This topic aims to build and extend composition skills. |
| **British Values** | **Liberty** - Students show a sense of enjoyment and fascination in learning about themselves, others and the world around them. They show imagination and creativity in their learning.<br>**Mutual Respect** - Through listening and discussing music and the creative processes behind it, we often identify differences in opinions and feelings. Students are able to appreciate the differences in their own musical tastes, their classmates and the wider world.<br>**Democracy** - In lessons students make decisions together in teams to create and perform music. They make sure that everyone's thoughts, suggestions and ideas are considered.<br>**Freedom of Faiths and beliefs** - By studying music from different countries and cultures students understand that we all share the same beliefs and values. They also understand the importance of values and ideas when working together in ensemble groups and learn to listen to others opinions when rehearsing for group performances.<br>**Rule of law** - Students appreciate that the musical instruments that we use are cared for and never damaged. They understand that the rules for their use prepare us for using equipment in the world of work including copyright law. | | | | | |

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| **Curriculum Map: Year 9 Music** | | | | | | |
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| | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Topic** | **Reggae**<br>Popular World Music **Strands 1,3,5,6** | **Texture/Form**<br>**Strands 1,3,4, 5, 6**<br><br>**(swapped texture & form to HT3 and Film to HT2 due to unexpected staffing issues – film easier to deliver effectively for new supply staff)** | **Film Music**<br>(Incorporating Music Technology)<br>Music for stage and screen<br>**Strands 2,3,5,7** | **Ostinato** (Hooks and Riffs development)<br>**Strands 1,2,3,7** | **Hip Hop**<br>**Strands 1,3,4,5** | **Composing to a brief**<br>**Strands 1, 2,4, 6, 7** |
| **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. | Texture and form enables students to build on their skills by learning about the different ways that musical ideas can be used to build and develop musical ideas. During this topic, students will study Pachelbel's Canon in C and analyse how the music is developed as a canon using ostinatos. They will then create their own sequenced performance of the piece developing their note reading skills, sequencing skills on music software to record parts in time. | The scheme of learning begins with an introduction into the purpose of film music with students identifying different genres of film to the music playing and identifying the musical features that create excitement, fear or the feeling of romance.<br><br>Students will be introduced to what Leitmotifs are through character identification from listening tasks and how this is an important aspect of film music .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 | The Scheme is intended to raise practical awareness of how ostinatos are utilised in music to build pieces with a focus on Popular music. This builds on the work covered in 'Canon' and 'hooks and riffs 1' where students play short riffs. This scheme develops hooks and riffs into a full piece for students to learn a range of popular riffs building in difficulty. Starting with smoke on the water, moving onto Another One Bites the Dust and finally Bounce which uses syncopation and starts on the off beat. Students then develop their performance skills to play 'Funky Town' a piece which is built on hooks and riffs | The Scheme is intended to raise practical awareness of how Hip Hop music began, it's influences and how it influenced other styles. Students will learn the musical features of hip hop and to compose and perform their own hip hop piece<br><br>This builds on the work covered in other units based on Style and Genre. | This scheme of learning begins by exploring 'What Makes a good composition?' through practical musical investigation of initially popular music two 'good' songs as case studies: *"Shape of You" by Ed Sheeran* and *"Shotgun" by George Ezra*. Pupils explore using all key compositional devices explored in previous untis to create a set of compositions which show harmonic understanding and competency composing. Students will compose chord sequences, bass lines which harmonically work with chord structures, a suitable bass line and a melody. Students will then look to vary and change their ideas by |

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| | | | to suit different on-screen situations. | and is also lively and moves fast with flat accidentals and octave leaps in the bass line. This will stretch student's skill set and note reading skills and performance skills. | | adding in a contrast section. This unit prepares students for composition at KS4 level. |
| **Adaptive teaching strategies** | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students, aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult parts are given to students to sequence to support students at correct starting points. Task planners used and MWBs used to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, Scaffolds and templates drawn onto KBs to support specific students. Aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult pieces are offered to support students at correct starting points. Task planners used and templates drawn onto the KB to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Carefuly groups, scaffolds and templated used on the KBs to support performance. Tasks are progressive in difficulty level to take into account pupil's starting points.Clear routines, CFU, Use of MWBs to chunk instructions for specific students. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. |

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| **Oracy** | Sentence stems for clear and constructive feedback. Lesson 2 | Pachelbel's Canon bullseye | Film music sentence starters lesson2 | Sentence stems for clear and constructive feedback. Lesson 2 | Traverse on Hip hop key features | Key terms matching task |
| **Key Knowledge** | The unit uses two Reggae songs as case studies to explore the musical features of the genre: "Buffalo Soldier" which develops swing style rhythms and links to the slave trade which underpin previous learning to year 8 topic 1 Blues, and "Three Little Birds". This song uses syncopated riffs and off beat chords.Pupils learn about the different textural elements that make up a | Students will learn what an ostinato is and how musical canon is structured and developed.<br>They will be introduced to the terms 'ostinato', 'homophonic' and 'polyphonic', be able to describe what the terms mean and identify music which uses texture in these ways. Students will then be introduced to popular music post 1960 and will look at how chords can be used as part of a homophonic texture to create simple melodies and accompaniments which are a key feature of popular music. | How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.<br><br>How timing is a crucial factor in the composition and performance of music for film.<br><br>How film music can change the viewer's interpretation of a scene.<br><br>How to create an effective musical | Be able to explain what a hook and riff is and also a bass line.<br><br>Be able to identify parts in a song that use a hook/riff.<br><br>Be able to identify b accidentals in music and the correct place to play them on the keyboard using both treble and bass clef.<br><br>Perform pieces using octave leaps in the bass line.<br><br>Create performances of a range of short riffs and also Funky Town. | The unit develops students knowledge on how different elements of hip hop bring the musical style together including graffiti, dance, mcing, knowledge and music.<br><br>Students will elarn to write music in verse chorus structure.<br><br>The unit covers historical political events and how this affected the music at the time. | Students compose own chord sequence (less able will use chord blocks where as most will choose their own).<br><br>Students will compose a bass line to fit with the chord sequence and finally a melody line which maybe triadic for less able or use passing notes for more able.<br><br>Students will choose a suitable structure to compose in.<br><br>Students will use techniques used in |

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| | Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line. Pupils harmonic language is extended and developed revisiting chords I, IV and V and learning first inversion chords to recognise the stylistic conventions of Reggae music. | | narrative for a film scene, using appropriate techniques to create an intended effect. | | | previous topics (Y8 Theme and variation) to create contrasting new sections. |
| **Key Skills** | • How chords contribute to the texture of a song<br>• To recognise the key features of a Reggae bass line<br>• To understand syncopation and how it is used in Reggae music<br>• To identify the different layers that make up Reggae music<br>• Understand the key themes and style of Reggae lyrics | • Read and perform the various tracks/parts<br>• Performing in time as an ensemble<br>• Rhythmic and pitch accuracy<br>• Developing performing confidence<br>• Be able to describe what an ostinato and canon is and how they are used in Pachelbel's Canon. | • Learn what a leitmotif is<br>• Be able to use musical elements to create specific effects<br>• Understand how to build music to create tension and drama.<br>• Use storyboards to structure musical ideas to fit a moving image<br>• Compose opening music using a set brief and criteria.<br>• Be able to describe how | • Recognise and identify the use of riffs and ostinatos across classical and contemporary music.<br>• Perform various riffs with style<br>• Evaluate the use of riffs | • Recognise the features of Hip Hop.<br>• Compose appropriate verse chorus structure hip hop lyrics.<br>• Create a stylistic hip hop composition using riffs, rap and chord patterns. | Compose original melodies, with extended range, to a given chord sequence or bass line.<br>Choose a brief to compose a piece to.<br><br>Develop composition skills using music software and performance skills by performing composition parts on instruments. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | | | effects create emotions or feelings through listening using key musical features and elements | | | |
| **Misconceptions** | Off beat and on the beat. Swing style and notated rhythms. | Tracks and Parts with Music tech. How to record in parts using both the draw tools, midi keyboards and computer keyboards and deciphering which will be best to use for each part. | Major and minor can relate to a variety of emotions<br><br>Slow music does not always mean sad. | Interchangeable vocab, Riff, hook, ostinato. | | |
| **Key Vocabulary Tier 2 & 3**<br><br>**Subject 60 vocab** | **Off beat, syncopation, swing rhythms** 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. | **Ostinato, ensemble, layered texture, structure (canon),** Crotchet, minim, semiquavers, quavers, semibreves, rests, dotted notes, repetition, polyphonic texture, homophonic texture. | **Leitmotif, pedal note, clash chords, repetition, riff**<br><br>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. | **Riff, ostinato, staccato, legato Tempo (adagio-allegro)**<br><br>Hook, repetition, accidentals, flat notes, sharp notes, articulation, syncopation, off beat, octaves | **Structure, melody, dynamics (forte-piano), tempo, repetition.**<br><br>Popular song structure, introduction, verse, strophic, link, pre-chorus, chorus, bridge, coda, lyrics, hook, riff, melody, texture, chords, accompaniment, bass line, lead sheet, arrangement, cover version, | **Melody, chords, structure, riff, tonality (major/minor)**<br><br>Popular song structure, introduction, verse, strophic,binary, ternary, rondo, theme and variation. Contrast, chorus, hook, riff, melody, countermelody, texture, chords, accompaniment, bass line, lead sheet |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Literacy** | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | Key terms embedded into do now tasks to match definitions, students demonstrate use of terms through questioning and checks for understanding. Students will demonstrate understanding of key terms through creating a performance in a canon structure and follow the instructions to complete this on bandlab. | Students explain, match and define key terms in do now tasks then develop their understanding of key terms through listening and appraising questions. Students explain their ideas using an appropriate language suitable for a classroom environment giving clear, constructive feedback and opinions. | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | Key terms embedded into do now tasks to match definitions, students demonstrate use of terms through questioning and checks for understanding.<br><br>Writing and reading out song lyrics.<br><br>Students identify key terms use in performance and describe how these are used using appropriate language. | Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. |
| **Numeracy** | Counting off beats, countring rests, keeping to 4 beats in a bar. | Identifying off beats and keeping to a set time signature of 4 beats | Keeping balanced phrases in bars of 4 or 8 | Calculating note durations | Reading note rhythms and keeping in time with others | Fitting phrases into 4 bars and then into full phrases of 8 bars. |

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| **Homework** | Reggae quiz on Microsoft forms<br><br>Learn the terms: off beat, syncopation, swing rhythms | Create a factfile on composer Johann Pachelbel<br><br>Learn key terms: ostinato, ensemble, layered texture, structure | Create a factfile on composer Hans Zimmer and listen to his music.<br><br>Learn the terms: pedal note, tremolo, riff, repetition, clash chords. | Practice octave leaps with left hand.<br><br>Learn key terms: riff, ostinato, staccato, legato. | Create a poster on the five elements of hip hop<br><br>Rehearse hip hop piece to record | Create a factsheet on what music sequencer packages are and their basic functions<br><br>Learn the key terms:melody, chords, structure, riff, tonality. |
| **Start Point** | Have knowledge of Blues and 12 Bar Blues, chords in root position | Understand a range of key structures in music including binary, ternary, rondo and verse and chorus. Understand what layered texture is. | Have used DAW previously. Have touched on Leitmotif in video games. Can save and use automation. | Be able to play short phrases reading notation with occasional #s and b notes. Understand what a riff is. | Some understanding of popular music genres.including reggae blues and rock n roll. | Understanding of how to compose a melody and simple chord sequence/bass in key of c. |
| **End Point** | 2 x performances of Reggae – 1 performance of Buffalo soldier, recorded and live marked with feedback given.<br>1 performance of Three Little Birds riff with chords in skanking rhythm (reggae specific rhythm). | Understand canon form<br>Create a sequenced performance of pachebel's canon and be able to explain it.<br><br>To be able to sequence a range of parts into bandlab including more complex parts. | 1 x opening composition create in response to a brief using riffs, pedal note and clash chords in a minor key (horror genre).<br>Students will use musical elements to show effects.<br><br>1x music composed to set scenes using a storyboard showing a range of specific techniques include turning a riff into a sequence, speeding up the tempo, composing a leitmotif. | Understand what a riff is<br><br>Identify how riffs are used and developed in songs.<br><br>Perform a range of short riffs using accidentals and syncopation where appropriate<br><br>Perform a song with verse and chorus using a repeated broken chord riff and moving bass in octave leaps | Understand key features of hip hop and create own hip hop piece using Still Dre backing as starting point.<br><br>Be able to discuss political/socioeconomic nature of the lyrics and how this links to hip hop.<br><br>Listen to music and identify hip hop genre and the musical features that make the piece hip hop. | 1 x composition composed to meet the specifications of a set brief.<br>Includes a melody, bass and a contrasting section. |

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| | | | 1x composing music to a moving image using a Mr Bean film clip as students compose time appropriate sections and using musical elements to show what is happening in the music. | | | |
| **Form of Assessment** | Recording of performance, Live marked and feedback given. | Music composed and recorded onto bandlab. Live marked and feedback given. | Music composed and recorded onto bandlab. Live marked and feedback given. | Recording of performances, live marked and feedback given. | Recording of performances, live marked and feedback given | Music composed and recorded onto bandlab, live marked and feedback given. |
| **Enrichment opportunities** | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. |
| **Careers** | Musician | Music Theologist | Film composer | Performer | Music producer | Artist |
| **SMSC** | Learning about music from other cultures and how music is used within communities. Working in pairs/small groups to create a performance. | Learning about historical musical forms and how culture differed from how we use music today. | Developing an interest in specific types of film music and how music can be used to develop an emotional response. | Developing skills required to perform a piece in a professional manner, sharing ideas and taking a responsibility/role within a group to create an end performance. Leading others and working together in a team to create a joint outcome. | Learning about music from other cultures and how politics and living conditions developed this particular musical style. Develop empathy for the difficult living circumstances some artists were facing at the time. | Developing and expressing own musical interest. Listening and showing empathy to others with different musical tastes and providing constructive and meaningful feedback. |

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| **Learning Intentions** | To be able to identify stylistic features of reggae and perform a piece of reggae music stylistically using skanking chords and swing style melodies. | Understand and be able to explain the structure of canon form.<br>Create own sequenced performance of Pachelbel's canon to demonstrate understanding of a musical canon. | Understand what leitmotifs are and a range of film techniques including pedal notes, tremolos and clash chords to create atmosphere and suspense.<br>Compose own film music to a brief, storyboard and moving image. | Be able to explain what a hook and riff is.<br><br>Be able to identify hooks and riffs in pieces when listening to music.<br><br>Perform hooks and riffs fluently using accidentals, syncopation where appropriate and moving bass lines including adding a bass line that moves in quavers across octave leaps | Be able to explain the key musical features and origin of Hip Hop.<br>Create own Hip Hop piece. | Create own song either on bandlab or realised on live instruments. |
| **British Values** | **Liberty** - Students show a sense of enjoyment and fascination in learning about themselves, others and the world around them. They show imagination and creativity in their learning.<br>**Mutual Respect** - Through listening and discussing music and the creative processes behind it, we often identify differences in opinions and feelings. Students are able to appreciate the differences in their own musical tastes, their classmates and the wider world.<br>**Democracy** - In lessons students make decisions together in teams to create and perform music. They make sure that everyone's thoughts, suggestions and ideas are considered.<br>**Freedom of Faiths and beliefs** - By studying music from different countries and cultures students understand that we all share the same beliefs and values. They also understand the importance of values and ideas when working together in ensemble groups and learn to listen to others opinions when rehearsing for group performances.<br>**Rule of law** - Students appreciate that the musical instruments that we use are cared for and never damaged. They understand that the rules for their use prepare us for using equipment in the world of work including copyright law. | | | | | |

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| **Curriculum Map: LDC Music** | | | | | | |
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| | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Topic (With NC Links)** | **Blues**<br>**(**How has music narrated the struggle for racial equality?)<br>**Strands 1, 2, 3, 5, 6** | Traditional Music Rhythm, Pulse, Ode to Joy, Fanfare composition.<br>**Strands 1,2,3,4,6** | Music technology (EDM)<br>**Strands 2, 4, 7** | **Video game music.**<br>**Strands 2, 4,5,7** | **Gamelan**<br>**Strands 1,2,4,5,6** | **Music technology**<br>(Summer Album)<br>4 Tracks and Artwork<br>**Strands 1,3,5,7** |
| **Intent** | This scheme of learning intends to expose students to the chronology of the development of music and the historical events that led to thw development. This scheme of learning intends 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.<br><br>LDC link: tasks within the unit are tiered for each year stage to ensure that students can enter main stream | 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 different schemes of learning moving forwards and establishes strong foundations within performance. | This SoL intends to introduce students to Music technology to create and realise their music from the loops. | 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 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. | 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. |

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| | successfully at various points in the year. | | | | | |
| **Key Knowledge** | How the slave trade influenced cultural identity in the Americas and the subsequent creation of Blues and Jazz. | Students will understand different tempos and time signatures.<br><br>Students will develop their understanding of the elements of music, in particular rhythm, tempo, duration and time signatures.<br><br>Students will develop their understanding of graphic and score notation. | To arrange a piece of music from the given building blocks/loops<br><br>Be able to navigate the program and problem-solving where necessary<br><br>Understand how EDM music can be constructed and implement this with own piece<br><br>Copy and paste parts in order to create the desired structure<br><br>Develop your piece using music from a similar genre<br><br>Develop an awareness of | 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.<br><br>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. | To perform elements of Gamelan/Indian and Chinese music<br><br>To compose elements of gamelans/Indian and Chinese music<br><br>To understand the elements of gamelans/Indian and Chinese music<br><br>Be able to work collaboratively on the performance and composition work<br><br>To be able to read pitched notation<br><br>To understand and explain the history of Gamelan/Indian and Chinese music | Quantise parts<br><br>Add own Tracks<br><br>Add percussion track<br><br>Use Automation for Volume (Fade out).<br><br>Save as MP3<br>Record step-time and merge pats together<br><br>Using keyboard shortcuts (hot keys) to navigate the program<br><br>Different methods to add notes to a track: adding notes with a mouse, playing notes in with a MIDI keyboard, |

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| | | | text you when creating a piece of music | | | |
| **Key Skills** | Identify geographic/cultural context of a piece of music.<br><br>Keyboard performance skills including dexterity, co-ordination, accuracy, and timing.<br><br>Perform multiple parts in time with fluency and accuracy.<br>Further develop sight reading skills using treble clef with an extended range.<br><br>Understand and perform chord accompaniment – I, IV and V.<br><br>Understand, perform and compose more complex rhythms that feature in Blues music.<br><br>Develop understanding of different bass lines within music.<br><br>Improvisation | Perform in time to a pulse of varying tempi.<br><br>Perform rhythms using rhythm grids in simple time.<br><br>Perform rhythms using staff notation in simple time.<br><br>Compose rhythms using rhythm grids in simple time.<br><br>Compose rhythms using rhythm grids in simple time. | Students will be able to:<br><br>Arrange a new piece of music from the given Building blocks.<br><br>Open, save, Loop, copy, paste, truncate<br><br>Create own dance track using the given loops on separate tracks<br><br>Navigate the program appropriately and creatively realising that there's more than one way to complete a function<br><br>Develop technical and working knowledge and understanding of the | Identify geographic/cultural context of a piece of music.<br><br>Develop composition skills and an 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.<br>Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. | Students will be able to:<br><br>Identify Gamelan, India, Chinese music<br><br>Compose Peking, Saron, Raga, Drone, Tala, Pentatonic Improvisation<br><br>Rehearse and perform their final pieces.<br><br>The pupils should choose appropriate instrumentation, have a suitable structure, select which notes to use for their melody and drone.<br><br>Pieces should be creative and include improvisation.<br><br>Developing 'performance confidence'. | Make a significant and imaginative contribution to the planning of a music product, making considered and insightful decisions in relation to the demands of the work.<br><br>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.<br>Create imaginative promotional material appropriate to the product that communicates information effectively to the target audience and shows awareness of industry practice.<br><br>Play, record, edit melody<br><br>Play, record, edit chords<br><br>Record in time<br><br>Use Tempo to slow recording down<br><br>Edit errors and wrong notes |

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| | | | sequencing program | | | Use Copy and Paste functions for various sections<br><br>Add drum loop for accompaniment. |
| **Misconceptions** | Chord Progressions<br><br>CFG and I IV V Inversions<br>Shuffle rhythm<br>Flat sharp Blues scale<br><br>Playing the rhythms as dotted not straight quavers. Flat 3rd flat 5th.Not using sharp but flat. | Repeat signs, middle C, high G – low G jump, DS Al Fine, chromatic, enharmonic, harmonics, note durations, note names, | Technology terminology Tempo settings, Importance of Metronome, Quantise | Composing theme for character (Lietmotif) Not song, but incidental/programme music<br><br>Not just music to listen to whilst playing, key characters have themes, leitmotifs. Link to Film music. Exciting sounds that accentuate the onscreen experience. | Composing theme for character (Lietmotif) Not song, but incidental/programme music<br><br>Not just music to listen to whilst playing, key characters have themes, leitmotifs. Link to Film music. Exciting sounds that accentuate the onscreen experience. | Bounce to MP3, Normalise volume. Loops that are complimentary to the genre. Contrasting tracks. |
| **Key Vocabulary Tier 2 & 3**<br>**Subject 60 key words** | **12 bar blues, accompaniment, chords, walking bass, improvisation, chords**<br><br>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 | **Rhythm, pulse**<br><br>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, Students learn to describe and define | **Texture, structure (binary, ternary, rondo), loop, layered texture**<br><br>Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step- | **Ostinato, major, minor, repetition, pedal note/drone, Leitmotif**<br><br>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, | **Structure, repetition, melody, harmony, rhythm**<br><br>Melody, theme, variation, canon/round, ground bass, pitch, tempo, dynamics, counter melody, timbre and sonority, articulation (legato and staccato), inversion, retrograde, retrograde inversions | **Structure (binary, ternary, rondo), melody, texture, layered texture**<br><br>Open, save, Loop, copy, paste, regions, truncate, tracks, structure, step-time input, real-time input, duration, note position pitch, velocity, |

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| **Literacy** | emotion, conductor, articulation and diction,<br><br>Students develop an understanding of key terminology through defining and explaining key terms, writing them in a full sentences. Listening to music and answering questions relating to the key terms. Using mini whiteboards and cold calling to address misconceptions. | notation terms, describe a range of traditional music pieces using key terms both verbally and written on mini white boards. Key word prompts available as a scaffold, check for understanding strategies including repeat and say it again but better. | time input, real-time input, duration, note position pitch, velocity,<br><br>Students describe processes for how to use a range of command functions on bandlab. Students read and follow prompt sheets. Key vocab embedded into Do Now tasks.<br><br>Students analyse and describe processes on mini whiteboards. Pair and share information. | ostinato, tonality, major and minor.<br><br>Students read and follow bandlab prompts to create piece.<br>Students match key terms to appropriate pieces for hero and villain themes.<br><br>Students describe how key terms are used during listening and appraising on MWBs. | pedal note, drone, melodic decoration, ostinato, tonality, major and minor. | Key words built into Do Now and listening and appraising tasks using MWBs. Students analysing music using key words and describing how the words are used. Demonstrating how software functions work, explaining processes to others using key terms. Reading commands, instructions and prompts to create a successful project. |

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| **Adaptive teaching strategies** | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students, aspirational learning walks, following pupil passports and learning plans. | Task planners given to weaker students, Scaffolds/templates drawn onto keyboards/worksheets to support key students, Cream ppt slides. Easier and more difficult parts given to stream appropriate level of task to each student. L.I. Slide gives outline of the lesson for SEND students. aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. | Performance pieces are progressive and less/more difficult pieces are offered to support students at correct starting points. Task planners used and templates drawn onto the KB to support and scaffold learning. Aspirational learning walks, following pupil passports and learning plans. | Parts are progressive in difficulty level to take into account pupil's starting points.Clear routines, CFU, Use of MWBs to chunk instructions for specific students. Aspirational learning walks, following pupil passports and learning plans. | Task planners given, suitable partner pairings, use of MWBs to scaffold lesson tasks and chunk information for specific students. Aspirational learning walks, following pupil passports and learning plans. |

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| **Oracy** | Concept cartoon | Sentence stems for clear and constructive feedback. Lesson 3 | Key word matching definitions. | Listening to music & responding to analysis Qs orally | Sentence stems for clear and constructive feedback. | Key terms mix and match |

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| **Numeracy** | Count beats of rhythms and keeping rhythms within four beats. | Working out note durations and time signatures. Fractions used for note durations (explain the ¼ note, ½ note etc and how they fit into 4/4 time signature). | Composing in blocks of 4 or 8 using timetables to check phrase lengths. | | | Working in blocks of 8 using 8times table to check bar lengths. |
| **Homework** | Count beats of rhythms and keeping rhythms within four beats. | **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** | **Listen to music from varied styles. Practice own part. Use TRIADSTM to listen with discrimination using appropriate musical language.** | Notes on the staff<br>Basic notation skills<br>Instruments of orchestra<br>Time sigs | An understanding of how different tracks make up a song/piece.<br>An Understanding of start stop record. | Bandlab experience<br><br>Compositional experience | Basic scale knowledge<br>Names of notes<br>Knowledge of pitch<br>Timbre<br>World Instruments. | Summer Genres<br>Music tech knowledge |
| **End Point** | Performance/instrument experience<br>Vocal experience<br>Understanding on Elements of Music | 1 x percussion performance using rhythm grids.<br><br>1 x percussion performance using staff notation. | A range of sequences exemplifying :-<br>Tracks<br>Loops<br>Automation,<br>Pan, | 1 x keyboard performance of theme.<br><br>1 x long held note (pedal added)<br><br>1 x minor keyboard theme | whole class performance<br><br>3 x World Music compositions.<br>Notated | Finished Music Product, with Artwork and 4 separate songs, each containing 4 tracks and 4 minutes in length each. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | | 1 x percussion composition using rhythm grids.<br><br>1 x percussion composition using staff notation. | Volume | 1 x minor long held note | | |
| **Form of Assessment** | Performances as both whole class are captured with videos. Teacher will also individually assess each students performance. | Composition – students will compose a 4 bar fanfare, notated on the stave which will be live marked and performed. | Compose piece of music using loops and layered texture. | Recording of performances/compositions | Perform gamelan sarons and peking melodies in a small ensemble.<br>Compose own | Performances/composition/ online quiz/evaluation |
| **Enrichment opportunities** | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | . Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. | Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals. |
| **Leadership opportunities** | Lead their group by conducting or giving feedback. | Lead their group by conducting or giving feedback | Giving feedback and sharing work | Lead their group by conducting or giving feedback. | Being group leader/conductor | Being a critical friend |
| **SMSC** | Working in groups, sharing ideas and taking on responsibilities and role in groups<br>Students expressing their own interests and | Students develop a sense of occasion learning about traditional music and cultural traditions exploring this through royal fanfares, formal | Students learn about the developments in technology for music performing and composing. | Sound technician | Students learn about music from other cultures and traditions across the world. They listen and analyse differences sensitively. Students | Developing an understanding of the role of the music industry and how albums are sold to target audiences and advertised mass market. |

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| | develop their own interests | and informal performances through listening and appraising. | Students develop and compare their interests in traditional music composition and the modern music composition approach using technology. Students learn about the morals of music sampling and how this can affect the music industry. They develop their own opinions on this. | | perform both individually and in small groups, learning to give meaningful and constructive feedback to others. | |
| **Prior Knowledge** | Note values, identifying whether in time or out of time | Basic note values | Timing and keeping rhythms in time | Students develop an understanding on the use of music across the game music industry and learn how music can be used to manipulate emotions in gaming. | Basic note reading skills and using note durations to spot doubles and halves | Basic bandlab functions |
| **Learning Intentions** | 1. Play and understand structure and chords<br>2. Play drum Beat<br>3.Develop Vocal Techniques<br>4.Class Performance<br>5.Group Performance<br>6.Develop multi instrumental skills | 1.Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one. | 1 x keyboard performance of theme.<br><br>1 x long held note (pedal added)<br><br>1 x minor keyboard theme<br><br>1 x minor long held note | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve | .Show & explain structure and chords<br>2. Demonstrate a drum beat/explain how to play one.<br>3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | 7. Final class performance | 5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | 3. Explain what good vocal techniques are<br>4. provide strengths and areas to improve<br>5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | | 5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve | 5. provide strengths and areas to improve<br>6. Be able to give constructive feedback on the playing techniques of several instruments.<br>7Provide stregnths and areas to improve |
| **British Values** | **Liberty** - Students show a sense of enjoyment and fascination in learning about themselves, others and the world around them. They show imagination and creativity in their learning.<br>**Mutual Respect** - Through listening and discussing music and the creative processes behind it, we often identify differences in opinions and feelings. Students are able to appreciate the differences in their own musical tastes, their classmates and the wider world.<br>**Democracy** - In lessons students make decisions together in teams to create and perform music. They make sure that everyone's thoughts, suggestions and ideas are considered.<br>**Freedom of Faiths and beliefs** - By studying music from different countries and cultures students understand that we all share the same beliefs and values. They also understand the importance of values and ideas when working together in ensemble groups and learn to listen to others opinions when rehearsing for group performances.<br>**Rule of law** - Students appreciate that the musical instruments that we use are cared for and never damaged. They understand that the rules for their use prepare us for using equipment in the world of work including copyright law. | | | | | |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Curriculum Map: Year 10 GCSE Music** | | | | | | |
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| | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Topic** | Performing – 1 lesson over two weeks. Learn basic techniques on instrument ie strumming patterns, rock beat on drums, performing simple melody lines on KB/vocals.<br>More able students pick a suitable piece to practice and perform from trinity/rockschool repertoire.<br><br>Composition – 2 lessons over two weeks.<br>Compose a simple fanfare using primary & secondary chords & a perfect/plagal cadence 3 lessons.<br>Moving onto compositional devices and techniques in music for film – students will compose music for | Performing – 1 lesson over two weeks. Work on the introduction/start of chosen piece of repertoire.<br><br>Composition – students will compose a piece in either binary or ternary form to an initial brief set by the teacher. They will compose a horror piece for a new title horror film or a piece of dance music suitable for the opening of a new nightclub in the area. In the composition they will show a contrasting section and development of their ideas using at least 4 instruments.<br><br>Listening and appraising – students will learn the terms | Performing 1 lesson over two weeks. Perfect 1st half of solo/ensemble piece.<br><br>Composition – students will develop their harmony knowledge, composing chords and bass lines to pieces:<br>Composition (2 lessons over 2 weeks) : Students will select chords for 'Every Breath You Take' and sequence the melody and chosen chords into Bandlab.<br><br>Students will then compose a chord part for 'In the Bleak midwinter' and will be introduced to chord inversions.<br><br>Listening (2 lessons over 2 weeks) | Performing 1 lesson over two weeks. Perfect whole of first piece.<br><br>Composition – start controlled brief composition. (There is no set time limit for working on the composition but as the board release composition 2 briefs in September, it is good practice to have completed composition 1 by the end of summer term 2).<br><br>Listening (2 lessons over 2 weeks)<br>Students will complere the EDUQAS Rhythm tests: Eduqas-02-Rhythm-Questions.pdf<br>Completing 3 tests in total. | Performing 1 lesson over two weeks. Perfect whole of first piece and begin choosing second piece (ensemble if already working on a solo).<br><br>Composition – continue controlled brief composition. (There is no set time limit for working on the composition but as the board release composition 2 briefs in September, it is good practice to have completed composition 1 by the end of summer term 2).<br><br>Listening (2 lessons over 2 weeks)<br>Students will complete long answer Qs by Patrick John – 2 long answer Qs. Eduqas-GCSE- | Performing 1 lesson over two weeks. Rehearse and perfect mock exam recital and complete mock exam for mock performance grade<br><br>Composition – finish controlled brief composition. (There is no set time limit for working on the composition but as the board release composition 2 briefs in September, it is good practice to have completed composition 1 by the end of summer term 2).<br><br>Listening<br>Complete set work analysis on Badinerie by J.S. Bach – Section B<br><br>1 long answer Q |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | the scene with Harry Potter & the dementor. Students will learn to compose with devices which include leitmotifs, reptition, sequence, tremolo, clash chords and utilise musical elements to enhance their ideas.<br>Listening & appraising.-2 lessons over 2 weeks.<br>Complete exercises in music theory book.<br>Learn key terms for listening and complete baseline listening test. | for melody and will complete 3 listening exercises from the EDUQAS listening tests focused on melody. Eduqas-01-Melody-Questions.pdf<br><br>Assessment: test 3 (film music). | Students will complete the EDUQAS harmony tests: Eduqas-03-Harmony-and-Tonality-Questions.pdf<br>Completing 3 tests in total.<br><br>Assessment: test 4 (popular music). | Begin analysis on set work Badinerie by JS Bach – Section A<br>Badinerie analysis Yr11<br><br>Assessment test 1: musical forms and devices. | Music---Essay-Practice---Questions-and-Mark-Scheme.pdf<br><br>Eduqas-GCSE-Music---Essay-Practice---Questions-and-Mark-Scheme<br><br>Complete set work analysis on Badinerie by J.S. Bach – Section B<br>Badinerie analysis Yr11<br><br>Assessment test: 2nd long answer question in Patrick Joh long answer exam booklet. | 1 mock exam completed in June.<br><br>Assessment test: Mock exam grade from component 3 exam<br>Mock exam grade from performance exam. |
| **Oracy** | Describing music using sentence starters & key vocab<br>Theory lesson | Key terms match & define task | Bullseye Baroque music | Badinerie bullseye section A | Describing music using sentence starters & key vocab<br>Long answer Q | Badinerie bullseye section B |
| **Intent** | Students will develop their performing skills on an instrument of their choice and develop their skills to perform 2 pieces of music with an appropriate level of challenge.<br>Students will analyse music describing how musical elements are used and how stylistic features are manipulated in a range of pieces and also within 2 set works: Africa by Toto and Badinerie, J.S. Bach ( focus on Badinerie by JS Bach in Year 10)<br>Students will compose 2 pieces demonstrating their competency to utilise appropriate compositional devices and techniques.They will demonstrate an understanding of following a brief by composing their own music in response. | | | | | |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Adaptive teaching strategies** | Key word mats and long answer scaffold sheets, task planners where appropriate, instrument chosen to meet specific student interests, piece level difficulties tailored to individual student's level – trinity and rockschool provide a range of pieces from debut -grade 8. Ideally students perform at grade 3 but some students will suit an easier piece and perform more fluency and will score higher marks by making the piece more accessible. Penalties apply for slightly easier pieces, usually a 2 mark deduction on final score.<br>Composition briefs set to individual student interest. More able students will attempt to write in polyphonic texture, less able will rely more on repetition and effects showing contrast. |
| **Key Knowledge** | - Musical elements: Pitch, Melody, Harmony, Texture, Tonality, Structure and Form. Students will analyse how the musical elements are used within a range of pieces and will compose and perform showing an understanding of how to compose using the appropriate techniques.<br>- Instrumental specific techniques: techniques and skills required to perform on a specific instrument showing fluency and technical ability.<br>- Notation: reading the notes of the stave to analyse chord structure, note durations and pitches, for reading and composing music. |
| **Key Skills** | - How to build a piece of music using chords and set structures,<br>- How specific compositional techniques including layering, canon structure and sequences can be used to create a successful composition.<br>- Understand musical tonality and be able to confidently identify major and minor tonalities and also the techniques involved to successfully compose pieces within these tonalities.<br>- Instrumental specific techniques on chosen instrument.<br>- Be able to identify and explain all musical elements. |
| **Misconception** | Enharmonics, circle of fifths, major happy and minor sad, |
| **Key Vocabulary**<br><br>**Literacy**<br><br>**Numeracy** | Melody, Harmony, Pitch, Tonality, Texture, Structure and form, Modulation, key signature, conjunct, disjunct. Arco, pizzicato, Tremolo, Pedal note, staccato, legato, diatonic, dissonant, triadic, pentatonic, rondo, ternary, binary, canon, syllabic, melisma, repetition, phrasing, ornamentation, instrumentation,<br><br>Reading and answering questions on key terms using full sentences, reading performance directions and markings. Developing explanations of musical analysis into short paragraphs using scaffolds, word mats and modelling good examples of work to support development. Students will complete Do Now tasks at the start of every lesson which focus on identifying, explaining and using key vocabulary.<br><br>Identifying time signatures in both simple and duple time (grouped in 2s or 3s) by counting note durations, composing in 8 bar blocks and ensuring that ideas fit into 2 if in simple time and grouped in three if in compound time. Identifying, analysing and creating own sequences and patterns. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **SMSC** | Performing music as part of an ensemble, providing construct and sensitive feedback, learning about music from other cultures and how music is used to celebrate religion and other community traditions. Developing own musical specific interests, taking the role of a leader in performances or support in performances and helping others by taking responsibility. |
| **Key Reading** | Toto Africa (Musical score) Bach Badinerie (Musical score) |
| **Homework** | Regular instrumental practice 20mins three times per week.<br>Regular key word spellings and definitions |
| **End Point** | Students will have completed 1 composition (free composition) around 2mins long in response to a brief chosen by the student.<br>Students will have also prepared and performed 1 piece from their repertoire of 3-4mins on their chosen instrument using exam board approved pieces.<br>Students will be able to answer a range of questions focused on musical elements and instrumental techniques on a range of pieces including prepared set works and will have completed EDUQAS exam focused questions, a full set work analysis of Bach Badinerie and 1 mock GCSE Music exam. |
| **Form of assessments** | Formative composition 1 assessment – May Year 10.<br>Summative composition 1 assessment – July Year 10<br>Formative music listening and appraising exam – 1 per half term (eduqas focused exam qs)<br>Summative music listening and appraising exam – July Year 10 (mock GCSE exam paper).<br>Formative performance – July Year 10 |
| **Enrichment Opportunities** | Samba band, rock band, musical showcases.<br>Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals.<br>Composition workshop with composer, Trips and visits |
| **Leadership Opportunities** | Lead own band/ensemble, create own showcase/concert. Stage music events for fundraising. |
| **Careers** | Composer, musician, sound technician, music producer, career in media, |
| **Learning Intentions** | Students will be able to perform music, create composition appropriate to a set brief and analyse and a appraise a wide range of music showing good articulation and understanding of key features. |
| | |
| **British Values** | **Liberty** - Students show a sense of enjoyment and fascination in learning about themselves, others and the world around them. They show imagination and creativity in their learning.<br>**Mutual Respect** - Through listening and discussing music and the creative processes behind it, we often identify differences in opinions and feelings. Students are able to appreciate the differences in their own musical tastes, their classmates and the wider world. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | **Democracy** - In lessons students make decisions together in teams to create and perform music. They make sure that everyone's thoughts, suggestions and ideas are considered.<br>**Freedom of Faiths and beliefs** - By studying music from different countries and cultures students understand that we all share the same beliefs and values. They also understand the importance of values and ideas when working together in ensemble groups and learn to listen to others opinions when rehearsing for group performances.<br>**Rule of law** - Students appreciate that the musical instruments that we use are cared for and never damaged. They understand that the rules for their use prepare us for using equipment in the world of work including copyright law. |

| **Curriculum Map: Year 11 GCSE Music** | | | | | | |
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| | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Topic** | Performing – 1 lesson over two weeks. Learn techniques on 2nd piece(s) and polish and refine piece 1 for exam in November. Music sequence students to have created backing track and be performance ready by December..<br><br>Composition – 2 lessons over two weeks.<br>Receive brief for composition 2 and begin composing ideas and selecting chosen brief.<br><br>Listening & appraising.-2 lessons over 2 weeks. | Performing – 1 lesson over two weeks. Prepare and perform piece 1 for exam in November<br><br>Composition – Students will complete the first section of their brief 2 composition.<br><br>Listening and appraising – Students will complete structure and style worksheets Eduqas-04-Structure-and-Style-Questions.pdf<br>Students will learn verse 2-end of Africa Recap Toto's Africa FULL intro & verse chords & keys lesson Yr11 lesson 8&9 | Performing 1 lesson over two weeks. Perfect 1st half of solo/ensemble piece.<br><br>Composition – students will continue writing their brief 2 composition.<br><br>Listening (2 lessons over 2 weeks)<br>Students will recap set works Africa and Badinerie.<br>Students will complete blooket quizzes which test their learning of the pieces and will complete listening tests from EDUQAS approved Patrick John's set work listenng tests: 10 question tests on | Performing 1 lesson over two weeks. Perfect whole second piece(s) and complete performance exam this half term<br><br>Composition<br>Complete and submit compositions 1 and 2 will completed composition log form to submit to the exam board<br><br>Listening (2 lessons over 2 weeks)<br>Students will complere the EDUQAS Rhythm tests: Eduqas-02-Rhythm-Questions.pdf<br>Completing 3 tests in total. | Listening – complete mock exams and recaps on set works until final exam (June). | N/A |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| | Complete 3 eduqas listening worksheets on texture, timbre and dynamics.<br>Eduqas-05-Texture-Timbre-and-Dynamics-Questions.pdf<br><br>Begin learning introduction and verse 1 to Africa set work.<br>Toto's Africa intro & verse chords & keys lesson<br><br>Assessment: Test 2 (music for ensemble of EDUQAS Texture & timbre tests highlighted above) | Assessment: mock listening exam November.<br>Actual performance exam November | Africa (complete first 2)<br>Eduqas-GCSE-Music---Africa-(Toto)---Ten-Questions---Patrick-Johns.pdf<br><br>Complete first two tests for Badinerie on section A<br>Eduqas-GCSE-Music---Bach-Revision---50-Questions--Part-A-.pdf<br><br>Assessment: Feb mock exam listening paper. | Begin analysis on set work Badinerie by JS Bach – Section A<br>Badinerie analysis Yr11<br><br>Assessment test 1: musical forms and devices. | | |
| **Oracy** | Describing music using sentence starters & key vocab<br>Long answer Q | Africa Bullseye full piece | Badinerie Bullseye AB | Describing music using sentence starters & key vocab<br>Long answer Q | Key terms definitions mix and match. | |
| **Intent** | Students will perform a repertoire between 4-6mins on chosen instrument. One piece must be an ensemble of at least 1min in length (must not be an accompanied solo, student must ensure to be playing a supporting role rather than the melody).<br>Students will analyse music describing how musical elements are used and how stylistic features are manipulated in a range of pieces and also within 2 set works: Africa by Toto and Badinerie, J.S. Bach ( focus on Badinerie by JS Bach in Year 10)<br>Students will compose 2 pieces demonstrating their competency to utilise appropriate compositional devices and techniques.They will demonstrate an understanding of following a brief by composing their own music in response. | | | | | |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **Adaptive teaching strategies** | Key word mats and long answer scaffold sheets, task planners where appropriate, instrument chosen to meet specific student interests, piece level difficulties tailored to individual student's level – trinity and rockschool provide a range of pieces from debut -grade 8. Ideally students perform at grade 3 but some students will suit an easier piece and perform more fluency and will score higher marks by making the piece more accessible. Penalties apply for slightly easier pieces, usually a 2 mark deduction on final score.<br>Composition briefs set to individual student interest. More able students will attempt to write in polyphonic texture, less able will rely more on repetition and effects showing contrast. |
| **Key Knowledge** | - Musical elements: Pitch, Melody, Harmony, Texture, Tonality, Structure and Form. Students will analyse how the musical elements are used within a range of pieces and will compose and perform showing an understanding of how to compose using the appropriate techniques.<br>- Instrumental specific techniques: techniques and skills required to perform on a specific instrument showing fluency and technical ability.<br>- Notation: reading the notes of the stave to analyse chord structure, note durations and pitches, for reading and composing music. |
| **Key Skills** | - How to build a piece of music using chords and set structures,<br>- How specific compositional techniques including layering, canon structure and sequences can be used to create a successful composition.<br>- Understand musical tonality and be able to confidently identify major and minor tonalities and also the techniques involved to successfully compose pieces within these tonalities.<br>- Instrumental specific techniques on chosen instrument.<br>- Be able to identify and explain all musical elements. |
| **Misconception** | Enharmonics, circle of fifths, major happy and minor sad, |
| **Key Vocabulary**<br><br>**Literacy**<br><br>**Numeracy** | Melody, Harmony, Pitch, Tonality, Texture, Structure and form, Modulation, key signature, conjunct, disjunct. Arco, pizzicato, Tremolo, Pedal note, staccato, legato, diatonic, dissonant, triadic, pentatonic, rondo, ternary, binary, canon, syllabic, melisma, repetition, phrasing, ornamentation, instrumentation,<br><br>Reading and answering questions on key terms using full sentences, reading performance directions and markings. Developing explanations of musical analysis into short paragraphs using scaffolds, word mats and modelling good examples of work to support development. Students will complete Do Now tasks at the start of every lesson which focus on identifying, explaining and using key vocabulary.<br><br>Identifying time signatures in both simple and duple time (grouped in 2s or 3s) by counting note durations, composing in 8 bar blocks and ensuring that ideas fit into 2 if in simple time and grouped in three if in compound time. Identifying, analysing and creating own sequences and patterns. |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **SMSC** | Performing music as part of an ensemble, providing construct and sensitive feedback, learning about music from other cultures and how music is used to celebrate religion and other community traditions. Developing own musical specific interests, taking the role of a leader in performances or support in performances and helping others by taking responsibility. |
| **Key Reading** | Toto Africa (Musical score) Bach Badinerie (Musical score) |
| **Homework** | Regular instrumental practice 20mins three times per week.<br>Regular key word spellings and definitions |
| **End Point** | Students will have completed a repertoire between 4-6 mins long on an instrument of their choice (sequence software included). 1 piece must be an ensemble where the student is performing as a supporting role in the piece for at least 1min.<br>Students must complete 2 compositions, one where the brief is set/led by the student and the other is based on a brief set by the exam board (EDUQAS). Compositions must have a combined length of 3mins.<br>Students will complete a listening exam where they demonstrate understanding of all the key terms and definitions to listen to music, analyse and appraise it. |
| **Form of assessments** | Formative composition 1 assessment – May Year 10.<br>Summative composition 1 assessment – July Year 10<br>Formative music listening and appraising exam – 1 per half term (eduqas focused exam qs)<br>Summative music listening and appraising exam – July Year 10 (mock GCSE exam paper).<br>Formative performance – July Year 10<br>Formative composition 2 assessment December Year 11<br>Summative composition 2 marking and hand in – March Year 11<br>Formative assessment exam paper – February Year 11<br>Summative completion of exam – June year 11 |
| **Enrichment Opportunities** | Samba band, rock band, musical showcases.<br>Co-curricular clubs, Peripatetic lessons, performance clubs, rehearsals, lunch or break practice room rehearsals.<br>Composition workshop with composer, Trips and visits |
| **Leadership Opportunities** | Lead own band/ensemble, create own showcase/concert. Stage music events for fundraising. |
| **Careers** | Composer, musician, sound technician, music producer, career in media, |
| **Learning Intentions** | Students will be able to perform music, create composition appropriate to a set brief and analyse and a appraise a wide range of music showing good articulation and understanding of key features. |
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| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**Music Technology** |
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| **INSTRUMENT/MUSIC TECHNOLOGY SPECIFIC TECHNIQUES** | | |
|---|---|---|
| **Keyboard** | **Drums** | **Vocals** |
| • Single root note<br>• 2 note chords (white notes) slow<br>• 2 note chords (white notes) fast<br>• 3 note chords (black notes) slow<br>• 3 note chords (black notes) fast<br>• 3 note chords + RN in LH (white notes) slow<br>• 3 note chords + RN in LH (white notes) fast<br>• 3 note chords + RN in LH (black notes) slow<br>• 3 note chords + RN in LH. (black notes) fast<br>• Chord extensions (7th, 9th, sus4)<br>• Inversions<br>• Appropriate keyboard technique<br>• Sustain pedal<br>• Rhythmic variety<br>• Use of different notes in the left hand<br>• Improvising melody<br>• Performing riff<br>• Interpretation & style<br>• Confidence<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence<br>• Teach others<br>• Lead group | • 1 Part Rhythm<br>• 2 part rhythm<br>• 3 part rhythm<br>• 3 part rhythm with double bass drum<br>• 3 part rhythm with off beat bass drum<br>• 3 part rhythm with ride cymbal<br>• Basic 8th note (quaver) fill<br>• Appropriate drumming technique<br>• Interpretation & style<br>• Confidence and accuracy<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence | • Sing a melody as part of a group<br>• Sing a melody solo<br>• Sing a melody using harmony<br>• Sing a pop song as part of a group<br>• Make the song your own (unique interpretation)<br>• Use appropriate tone<br>• Tuning (pitching of the notes)<br>• Timing (knowing when to come in)<br>• Appropriate vocal technique<br>• Rapping in time<br>• Rapping with appropriate style & technique<br>• Interpretation & style<br>• Confidence<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence<br>• Teach others<br>• Lead group |
| **Ukulele** | **Bass** | **Guitar** |
| • Change between 2 chords fluently | • Play root notes | • Change between 2 chords fluently |

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| | | |
|---|---|---|
| • Change between 3 chords fluently<br>• Change between 4 chords fluently<br>• Play a basic strumming pattern<br>• Play an advanced strumming pattern<br>• Finger pick a melody<br>• Use a capo correctly<br>• Barre chords<br>• Improvisation<br>• Interpretation & style<br>• Confidence<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence<br>• Teach others<br>• Lead group | • Correct hand position (thumb on pick up)<br>• Alternating finger picking<br>• Able to play on beat rhythm<br>• Able to play off beat rhythm<br>• Able to play simple note changes<br>• Able to play more complex note changes<br>• Walking bass line<br>• Slap bass<br>• Interpretation & style<br>• Confidence<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence<br>• Teach others<br>• Lead group | • Change between 3 chords fluently<br>• Change between 4 chords fluently<br>• Barre chords<br>• Use a capo correctly<br>• Play a basic strumming pattern<br>• Play an advanced strumming pattern<br>• Finger pick a melody<br>• Appropriate style & technique<br>• Improvisation<br>• Interpretation & style<br>• Confidence<br>• Dynamics & expression<br>• Sense of ensemble<br>• Communication with audience<br>• Stage presence<br>• Teach others<br>• Lead group |

| Stand 1<br>**Playing and Performing** | Strand 2<br>**Compose and Improvise** | Strand 3<br>**Notation** | Strand 4<br>**TRIADSTM – Listening and Implementing** | Strand 5<br>**Listening and Appraising** | Strand 6<br>**Understanding** | Strand 7 (RHO)<br>**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. |

| **Music Technology** | **Music Technology Effects/Processors** |
|---|---|
| • Arrange given parts to create a coherent piece<br>• Import loops to create a coherent piece<br>• Use a midi keyboard to create a coherent piece<br>• Use automation<br>• Use pan<br>• Use effects<br>• Use quantise<br>• Create a sound track to video<br>• Bounce tracks to mp3 | • Reverb<br>• Delay<br>• Chorus<br>  • Echo<br>  • Phasing<br>  • Flanging<br>  • Distortion (fuzz)<br>  • Leslie Speaker<br>  • Harmoniser/Pitch Shifter<br>**SIGNAL PROCESSING**<br>• Compression<br>  • Limiting<br>  • Panning<br>  • Equalisation (Parametric/Graphic)<br>  • Expansion<br>  • Gating |