

Music - Curriculum Overview 2023 – 2024

Our Curriculum Intent:

The music curriculum is designed to enable our students to appreciate, articulate and participate in the triumphs of musical prowess across the world and the ages. Practically, we aim to give student the opportunity to create meaning through the creative arrangement of components and developing an understanding of Music as an expressive medium of Art.

We teach our students the three main disciplines: 'Performance', 'Composition' and 'Listening and Appraising', teaching the theoretical elements of Music, which underpins all musical function, such as Dynamics, Rhythm, Pitch, Structure, Melody, Instrumentation, Tempo, Texture, Timbre and Harmony, and teaching them about different styles and genres. We focus on developing cultural capital, developing students' cultural awareness and enabling students to understand the world around them. We do this in components such as Blues music, Indian Music, African Music, Samba (from Brazil) and many others, which exposes students to the wider world and historical, geographical and cultural understanding of where music originated from.

To enable students to leave the classroom with more confidence and universal interpersonal skills, lessons will build on teamwork skills, social skills, adaptability skills, listening skills and confidence. They will be articulate, develop their language and literacy skills through multiple listening and appraising activities and refine motor skills through practical and compositional workshops. While developing students into musicians the brain development consists of memory enhancement, understanding of cognitive and emotional aspects of information, coordination and dexterity, understanding of non-verbal communication and planning and strategising skills.

Key Stage 3:

Year 7	Term 1	Term 2	Term 3
Unit Title	Taking Beethoven 'Bach' to Basics: Conversions of Classical Music & Annotation	Ukulele: Aural Traditions through Popular Music	20th Century Minimalism: Performance & Arrangement
Key Knowledge and Understanding	<p>Students will develop their understanding of the basic building blocks of music using the acronym DR P. SMITH (Dynamics, Rhythm, Pitch, Structure, Melody, Instrumentation, Tempo, Texture, Timbre, Harmony). They will look at different aspects of classical music including the instruments of the orchestra (Brass, Woodwind, Strings and Percussion.)</p> <p>Students will look at Classical Composers such as Bach and Beethoven and develop their musical ear through listening and appraising activities of music from this era.</p> <p>Students will have access to all aspects of the musical stave through identifying all important symbols and notation through annotating the score. They will identify: Clefs, notation, bar lines, double bar lines, dynamic symbols, any forms of expression, time signature and key signature.</p>	<p>Students will discover the depths of songwriting through The Beatles. They will analyse different pieces of music and song lyrics from John Lennon and Paul McCartney. Students will be exposed to Popular music scores, in the form of a lead sheet.</p> <p>Students will look at harmony for the first time by being introduced to chords (Tonic, Subdominant, Dominant and submediant). They will understand the difference between a chord and a melody. Students will delve into the art of songwriting, investigate stanzas, phrasings and linking words rhythmically to different metres.</p> <p>Students will be introduced to music from the 1960's to understand the context of popular music in this decade. They will get a greater understanding of the music in context to support their own song writing project.</p>	<p>Students will be exposed to minimalistic music through the composer Mike Oldfield and the piece, Tubular Bells. They will explore the different elements of minimalistic music such as the use of an Ostinato and basic melodic patterns. Students will look at structure and how to make a minimalistic piece interesting through the use of, different pitch, dynamics, speed, textures.</p> <p>They will understand how silence is used to create interest and fear, as well as a sudden contrast in musical ideas. They will develop their understanding of basic chords and enhance their knowledge of harmony by looking at discords, to create a clashing of notes, creating tension and distress in music.</p> <p>Students will listen and appraise different minimalistic pieces of music to understand the greater context of the stylistic features required for a successful minimalistic piece. They will look at notation and analyse the simplicity of it through the use of an ostinato.</p>

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<p>Key Skills (what we want students to be able to do)</p>	<p>At the end of the project students will be able to play a piece of Beethoven on the piano using both hands. They will do this by understanding the key piano skills such as finger placement, numbering of the fingers, how notation links to the keys on the piano and use the score that they have annotated to help them during performance.</p> <p>This will be scaffolded to help break down the students understanding of music through looking at the melody in annotation, and then recalling that information again through the practical delivery of a performance lesson, to ensure knowledge and skill are imbedded thoroughly. This will then continue with the bass clef, dynamics, articulation and slowly start to work on students' coordination skills when putting both hands together and understanding the parallel concept of the notes on the staff.</p>		<p>Students will develop their literacy skills through a songwriting task. They will develop their rhythmical ability to amalgamate their lyrical content to a composed chord pattern. Students will be working in their groups to work on their interpersonal skills to perform their music in an ensemble.</p> <p>Students will have access to multiple instruments to entail an ensemble performance with multiple timbres to enhance authenticity. Students can work as a group to identify who will take the lead within the group and who will take the different roles within the ensemble. Students' outcome will show their composition and their ability to perform this using ensemble techniques which they will build on, such as cooperation, timing and leadership.</p>		<p>Students will learn the art of arrangement in music. They will take the Piece of Music by Mike Oldfield and arrange this into their own version of the piece incorporating all the musical aspects that they have learnt to then perform the piece either on their own or in pairs. They will be given the melody line, harmony line, chords and bass notes. They can adapt the piece accordingly, focusing in on the structure of how they will start the performance, how it will build up tension and develop into a refined piece, finally they will discover different ending points and make their piece unique to everybody else's. They will perform this piece at the end of the project and show their performance and arrangement ability off through the assessment process by showcasing their knowledge and understand of the techniques and process that is required to assemble a minimalistic piece of music effectively and musically.</p>	
<p>Vocabulary</p>	<p>Tier 2 Vocab: Investigate Practice Experiment Articulate Precision Assess</p>	<p>Tier 3 Vocab: Dynamics Rhythm Pitch Structure Melody Metre Instrumentation Texture Tempo Timbre Harmony</p>	<p>Tier 2 Vocab: Holistic Repertoire Awareness Structure Distinctive Technique Persistent</p>	<p>Tier 3 Vocab: Chord Harmony Ensemble Strumming Rhythm Tempo Technique Lead sheet Vocals</p>	<p>Tier 2 Vocab: Establish Silence Minimalism Refutation Ensemble</p>	<p>Tier 3 Vocab: Ostinato Pitch Melody Dynamics Minimalism Structure Rhythm Instrumentation Tempo Discordant</p>
<p>Assessment</p>	<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement 		<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement 		<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement 	

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	Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO1: Performance • AO3: Knowledge and Understanding • Target review (End of topic Assessment) 	Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO2: Composition • AO3: Knowledge and Understanding • Target review (End of topic Assessment) 	Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO1: Performance • Target review (End of topic Assessment)
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Year 8	Term 1	Term 2	Term 3
Unit Title	Conversions of Jazz and Blues Ensemble	Music and the Media: Through Composition	Drumming Around the World: Indian, African and Samba Drumming
Key Knowledge and Understanding	<p>In year 7 students looked at basic melodic ideas through the use of an ostinato, through aural traditions and in the Classical music era. Now they will develop their understanding of melodies further, by introducing Jazz and Blues melodies including triplet rhythms, accidentals (especially flat notes) and the blues scale to introduce improvisation.</p> <p>Jazz and blues extend their chords to intricate and more complex harmonies, which students will be exposed to. They will understand the basic 12 bar blues and the use of a walking bassline. However, they will also look into the use of 7th notes within the chords. Identify how to create a 7th chord and understand the theoretical understanding of this.</p> <p>Students will complete a range of listening and appraising activities to expose the students to the refined sound that Jazz and Blues creates, identify the instrumentation used and the authenticity of the music. Students will compare the traditional blues from the cotton fields and identify the adaptations and growth of the music over time to become mainstream.</p> <p>Students will develop their historical, geographical and cultural understanding of the slave trade to enhance their empathetic view of where the Blues came from. This is to really imbed this within their performance for an authentic outcome.</p>	<p>After scrutinising many aspects of music, it is now time for students to start producing their own compositions using all the techniques and styles that they have been exposed to so far. They will develop their understanding of how music influences sales of products or events, look at how sounds reflect the product through using a cliché and how music artists and styles/genres of music suit certain products.</p> <p>Students will understand the importance of music through advertising especially in comparison of TV and Radio. Students will complete listening and appraising activities to look at different advertisements over the decades and analyse the style of music that is being performed from instrumental, to the use of popular music and artist to promote the sales of products.</p> <p>Students will analyse the scripts/dialogue of the adverts and think about how the music compliments the spoken words to ensure that one doesn't overwhelm the other.</p>	<p>Students get to travel around the world with this component, looking at the historical, geographical and cultural understanding of multiple continents and countries. Knowing the purpose or meaning behind these musical traits when performing will strengthen their ability and technique. Students will be able to compare the styles of the similarities and differences as they are very rhythmically influenced.</p> <p>Students will have a real focus on the rhythmical aspects here. They will understand the theoretical content of different textures such as Monophonic, Homophonic and Polyphonic rhythms. They will look at syncopation, straight rhythms and Call and Response. Students will understand the links between African and Samba Drumming in relation to the slave trade that has been taught through the Blues.</p> <p>Students will listen and appraise music from Indian, African and Samba. By the students understanding of all three styles, they will be able to identify each one and describe the differences. They will know the names of all the different drums for each style from the Djembe to the Dhol. They will know all the instruments of the samba band, including the Snare, Surdo, Tambourim, Timba, Repinique and Apito.</p>
Key Skills (what we want students to be able to do)	<p>Throughout the topic, students will have access to pianos, guitars and drums to either create an ensemble or solo performance, giving the students more ownership of their learning, to perform a piece of blues music.</p> <p>Over time students will be able to perform the blues melody with triplet rhythmic patterns and accidentals</p>	<p>Student's will be given a vocational scenario of creating an advertisement that will be used on Spotify in between play lists. Students will develop their skills, highlighted above, to then imbed this knowledge into their own compositions. They will use the skills they have obtained previously about Dynamics, Rhythms, Pitch, Structure, Melody, Instrumentation, Tempo, Timbre and</p>	<p>Students will be able to play the different instruments from around the world, using the individual techniques. They will demonstrate their understanding of the three Djembe techniques in African Drumming of 'Bass', 'Tone' and 'Slap', looking at the position of the hand and the area of the drum required to create the different tones of the drum.</p>

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	<p>that create the authentic blues sound, alongside the chords which include the 7th notes within the 12-bar blues chord structure. Depending on the student's musical ability or instrument preference, they may choose to adventure into exploring some of the other authentic instruments used within blues to develop the timbres within their performance. They will experiment with improvisation by using the notes within the blues scale. They can do this by practicing solo and then trying to complete this by performing over the chord progression.</p>		<p>Harmony to amalgamate these to create an effective musical piece for an advertisement of their choice. Students will develop their literacy skills by using their descriptive language to develop their own script to go alongside their musical composition. Students will use the idea of a cliché and use sounds and techniques that will reflect the product. Students will showcase their advert, outlining practically their understanding of the music and the media.</p>		<p>They will develop the techniques on all the different instruments of the samba band and be able to play them all effectively. Finally, they will develop their coordination and dexterity in learning the Dhol.</p> <p>They will have the opportunity to continue their development of Ensemble skills while working in small groups and as a whole class. They will understand the purpose of the leader, be able to follow non-verbal cues to change rhythms. Students will understand musical fusion and fuse multiple styles of music together.</p>	
<p>Vocabulary</p>	<p>Tier 2 Vocab: Diaspora Harmonious Coordinate Appraise Comparison Genre Etiquette Moderation</p>	<p>Tier 3 Vocab: Rhythm Metre Phrasing Flat Scale Triplet Structure</p>	<p>Tier 2 Vocab: Advertisement Complimentary Contrast (Inflection Point) Juxtaposition - In comparison to. Association</p>	<p>Tier 3 Vocab: Structure Melody Harmony Dynamics Timbre/Instrumentation Layers Time signature Key Signature Dialogue – Script Tonality Minor Major</p>	<p>Tier 2 Vocab: AFRICAN: Contextual Cultural Traditional Distinguish Analytical Perseverance SAMBA: Sufficient Concept Quality Inquiry Explicitly Underestimate</p>	<p>Tier 3 Vocab: Carnival Festival Surdo Tambourim Agogo bell Apito Timpa Beater Bateria Syncopation Off beat Fusion Djembe Monophonic Homophonic Polyphonic</p>
<p>Assessment</p>	<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement <p>Students will have a summative assessed on the following:</p> <ul style="list-style-type: none"> • AO1: Performance 		<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement <p>Students will have a summative assessed on the following:</p> <ul style="list-style-type: none"> • AO2: Composition 		<p>Students will continually go through a rigorous formative assessment process through out in the following manner:</p> <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement <p>Students will have a summative assessed on the following:</p> <ul style="list-style-type: none"> • AO1: Performance 	

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<ul style="list-style-type: none"> AO3: Knowledge and Understanding Target review (End of topic Assessment) 	<ul style="list-style-type: none"> AO3: Knowledge and Understanding Target review (End of topic Assessment) 	<ul style="list-style-type: none"> AO3: Knowledge and Understanding Target review (End of topic Assessment)
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Year 9	Term 1	Term 2	Term 3
Unit Title	Film Music through Composition	Popular Music Through the Decades	Indian Classical Music: World Music
Key Knowledge and Understanding	<p>Students will be introduced to the most famous and prestigious film composers such as John Williams and Hans Zimmer. They will explore different films from both of these composers and investigate the purpose of music in film. They will identify how emotive music can be and how this has a massive effect on feelings and emotions through the use of Major and Minor Tonality. Looking into all the elements of music (Dynamics, Rhythm, Pitch, Structure, Melody, Instrumentation, Tempo, Texture, Timbre, Harmony) in a different perspective to really enhance the emotions required to set the scene.</p> <p>Students will use their knowledge of a cliché from 'Music and the Media' to enhance their understanding in this project. Students will learn how music composers record their music into film. They will be introduced to a leitmotif to enhance key characters in a film and how these melodic ideas are repeated throughout the film when each character emerges to ensure the character is memorable.</p> <p>Listening and appraising activities will be used for students to accentuate the student's emotions and set aside different opinions about which genre of film the music is from.</p>	<p>Students have dipped into the world of Popular music in many topics throughout key stage 3. At this point they will truly understand the conversions of the popular music timeline. They will be introduced to different styles of music as they go through the different decades through the 1900s. Styles that they will focus on are Brit Pop, Blues, Rock and Roll, Punk, Computerised and electronic sounds of the 80's, to name a few. While working their way through these decades they will learn the context of each style by enhancing their understanding of the historical, geographical and cultural aspects. An example of this is the British invasion and how this has a massive effect on British music moving forward in the 1960's. They will look at fashion, and iconic movements including lyrical content that inspired many protests and political views to be shared.</p> <p>Students will be able to identify all the different techniques and musical styles so that they can recognise the different genres of music alongside their iconic features. They will do this through extensive listening activities.</p>	<p>Students will be introduced to Indian music at this final point of the curriculum to enhance their understanding of music around the world. Students will be introduced to the Indian scale, as they have already focused on multiple westernised traditional scales, their link to key signatures, the Blues scale and now the Indian scale. They have already viewed different drumming around the world, and this is the next step will develop their understanding of this music through a melodic pathway, being exposed to instruments such as the Sitar, Tambura and the rhythmical aspect from the Tablas. They will develop their knowledge on the individual instrument's role through the Drone, Tal and Raga.</p> <p>Students will complete listening and appraising activities to develop their understanding of the use of fusion in music and how this links back to pop icons such as The Pussy Cat Dolls and The Beatles as their iconic pieces and album has a heavy influence on Indian music. They will be able to dissect the music to identify the Indian features and the popular music features. This really brings together their Popular Music understanding to enhance their prior learning and to imbibe this new style of Indian Classical Music.</p>
Key Skills (what we want students to be able to do)	<p>Students will be given a choice of three scenes from three different films. They will be asked to compose a piece of music that will complement the scene. The students will show their compositional skills through the use of all aspects of the musical elements (Dynamics, Rhythm, Pitch, Structure, Melody, Instrumentation, Tempo, Texture, Timbre, Harmony). They will use these elements to really connect with the scene emotionally, through the main aspect of major and minor tonality, and ensure that they use the idea of a cliché to support this. They will pick one of the characters within the scene to create a leitmotif and show that they can</p>	<p>Students will experiment on multiple instruments from the traditional Pop/Rock band formation. They will work on the Bass Guitar, Electric Guitar, Drums, Piano and Vocals. By doing this they will be using Guitar Tab, Bass Tab, Guitar Chords and basic drum notation.</p> <p>Students will show their skills on different instruments. On the Guitar and bass students will be able to identify the correct finger placements and, on the Guitar, look at different strumming patterns.</p> <p>On the drums students will work on their coordination and dexterity with managing four different rhythms at</p>	<p>Students will be introduced to Indian music to enhance their composition skills but using annotated notation. Students will learn to play the Indian Raga Scale, before composing their own music, using these specific notes to ensure their work sounds authentic. They will increase their performance skills by experimenting with a Tala and Drone to create an authentic Indian Classical Piece of Music to perform at the end of the topic.</p> <p>Students will experiment with the Tabla rhythms and be able to create their own to add to their performance. Students have the opportunity to perform as a solo or enhance their performance into an ensemble.</p>

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	really reflect the personality of the character in this melodic idea. Students will compose their music and either perform this on an instrument of their choice or by using music software to develop their recording skills.	the same time with both hands and feet making the rhythmic patter. They will learn a basic 4/4 drumming pattern. With these skill students will perform in an ensemble a famous popular music piece as a band.	Students will compose their music and either perform this on an instrument of their choice or by using music software to develop their recording skills.			
Vocabulary	Tier 2 Vocab: Quality Simultaneously Spotting Cliché Tonality Ambivalence Unity Harmony Appraise	Tier 3 Vocab: Melody Harmony Tonality Structure Major Minor Instrumentation	Tier 2 Vocab: Contextual Decade British Invasion Rebellious electronic Manufactured Independent	Tier 3 Vocab: Synthesizers Britpop Tab Lead sheet Chords Inversions Rhythm Ensemble Notation	Tier 2 Vocab: Identification Sustained Determined Spontaneity Amalgamation Comprehension Summation	Tier 3 Vocab: Tabla Tala/Tal Raga/Rag Raga Scale Drone Sitar Ensemble Classical Improvisation Fusion
Assessment	Students will continually go through a rigorous formative assessment process through out in the following manner: <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO2: Composition • AO3: Knowledge and Understanding • Target review (End of topic Assessment) 	Students will continually go through a rigorous formative assessment process through out in the following manner: <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO1: Performance • AO3: Knowledge and Understanding • Target review (End of topic Assessment) 	Students will continually go through a rigorous formative assessment process through out in the following manner: <ul style="list-style-type: none"> • Peer-assessment • Self-assessment • Teacher assessment • Effective Circulation • Do Now Tasks • BRAG cards • Identification of any aspects that need a re-teach. • Constant quizzing and use of Mini Whiteboards • Effective and well-structured questioning. • Constant performance opportunities for feedback and support in next steps to highlight any misconceptions. • Target review (Mid-point Assessment) • AO4: Evaluative and Critical Judgement Students will have a summative assessed on the following: <ul style="list-style-type: none"> • AO2: Composition • AO3: Knowledge and Understanding • Target review (End of topic Assessment) 			

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Key Stage 4:

Year 10	Term 1	Term 2	Term 3
Key Knowledge and Understanding	<p>Area of Study 4: Film Music Students will study a range of music used for films including:</p> <ul style="list-style-type: none"> • music that has been composed specifically for a film • music from the Western Classical tradition that has been used within a film • music that has been composed as a soundtrack for a video game. <p>Students will study how composers create music to support, express, complement and enhance:</p> <ul style="list-style-type: none"> • a mood or emotion being conveyed on the screen • a significant character(s) or place • specific actions or dramatic effects. <p>Students will study and understand how composers use music dramatically and expressively through a variety of musical elements and compositional devices, including:</p> <ul style="list-style-type: none"> • instruments and timbre • pitch and melody • rhythm and metre • tempo • dynamics, expression and articulation • texture • structure and phrasing • harmony and tonality • repetition, ostinato, sequence and imitation • ornamentation • motif, leitmotif. <p>Students will have some knowledge of:</p> <ul style="list-style-type: none"> • how music can develop and/or evolve during the course of a film or video game • the resources that are used to create and perform film and video soundtracks, including the use of technology • the names of composers of music for film and/or video games. 	<p>Area of Study 3: Rhythms of the World Students will study the traditional rhythmic roots from four geographical regions of the world:</p> <ul style="list-style-type: none"> • India and Punjab • Eastern Mediterranean and Middle East • Africa • Central and South America. <p>Students will study and develop an understanding of the characteristic rhythmic features of:</p> <ul style="list-style-type: none"> • Indian Classical Music and traditional Punjabi Bhangra • Traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music • Traditional African drumming • Traditional Calypso and Samba. <p>Students will study and develop an understanding of the following for each geographical region including:</p> <ul style="list-style-type: none"> • characteristic rhythms and metres • the origins and cultural context of the traditional music • the musical characteristics of the folk music • the impact of modern technology on traditional music • the names of performers and groups • ways in which performers work together. <p>Students will study and understand how a range of musical elements is combined in traditional music, including:</p> <ul style="list-style-type: none"> • instruments and timbre • pitch and melody • rhythm and metre • tempo • dynamics, expression and articulation • texture • structure and phrasing • harmony and tonality • repetition, ostinato • ornamentation. <p>Students will have some knowledge of:</p> <ul style="list-style-type: none"> • techniques of performing traditional drums • traditional rhythm patterns (including regular and irregular metres, syncopation and cross rhythms) • how texture builds with added parts 	<p>Area of Study 2: The Concerto Through Time Students will study The Concerto and its development from 1650 to 1910 through:</p> <ul style="list-style-type: none"> • the Baroque Solo Concerto • the Baroque Concerto Grosso • the Classical Concerto • the Romantic Concerto <p>Students will study and develop an understanding of:</p> <ul style="list-style-type: none"> • what a concerto is and the way it has developed through time • the instruments that have been used for the solo part in the concerto and how they have developed through time • the growth and development of the orchestra through time • the role of the soloist(s) • the relationship between the soloist(s) and the orchestral accompaniment • how the concerto has developed through time in terms of length, complexity and virtuosity • the characteristics of Baroque, Classical and Romantic music as reflected in The Concerto. <p>Students will study and understand how composers of concertos use musical elements and compositional devices in their concertos including:</p> <ul style="list-style-type: none"> • instruments and timbre • pitch and melody • rhythm and metre • tempo • dynamics, expression and articulation • texture • structure, phrasing and cadences • harmony and tonality • repetition, sequence and imitation • ornamentation. <p>Students will have some knowledge of:</p> <ul style="list-style-type: none"> • the names and intentions of composers who wrote concertos in each period • the historical and social context of the concerto in each period • the need for a larger venue over time as the genre expanded and developed • the changing nature of commissioner and audience over time.

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Theory:

Students will develop their understanding of musical theory; this will support them when completing the composition elements, developing their performances and preparing for the written exam.

- Instruments of the Orchestra (Woodwind, Brass, Percussion, Strings)
- Notation and Time signatures
- Treble and Bass Clefs
- Melodic Variations
- Melodies in a Key
- Arpeggiated and Extended Chords
- Tempo and Metre
- Dynamics – Italian Vocabulary
- Structure (Theme and Variation – Binary, Ternary, Rondo form)
- Textures (Monophonic, Homophonic, Polyphonic, A Capella, Octaves, Antiphonal, Imitative)

- improvised melodic lines based on traditional scales (including modal and microtonal melodic ideas)

Area of Study 5: Conventions of Pop

Students will study a range of popular music from the 1950s to the present day, focussing on:

- Rock 'n' Roll of the 1950s and 1960s
- Rock Anthems of the 1970s and 1980s
- Pop Ballads of the 1970s, 1980s and 1990s
- Solo Artists from 1990 to the present day.

Students will study and demonstrate an understanding of:

- vocal and instrumental techniques within popular music
- how voices and instruments interact within popular music
- the development of instruments in popular music over time
- the development and impact of technology over time
- the variety and development of styles within popular music over time
- the origins and cultural context of the named genres of popular music
- the typical musical characteristics, conventions and features of the specified genres.

Students will study and understand how composers of popular music use and develop musical elements and compositional devices, including:

- instruments and timbre (acoustic and electric)
- pitch and melody (including bass lines and riffs)
- rhythm and metre
- tempo
- dynamics, expression and articulation
- texture
- structure and phrasing
- harmony and tonality
- dynamics, expression and articulation
- ornamentation
- repetition, ostinato and sequence
- technology including amplification and recording techniques.

Students will have some knowledge of:

- names of solo artists and groups who composed and/or performed in each genre
- the changing nature of song structure
- the historical and social context of the named genres of popular music

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<p>Key Skills (what we want students to be able to do)</p>	<p>AO1: Performance In year 1, students will practice and gain experience in performing a multitude of pieces in preparation for them to build up to a final performance in the second year. Students will:</p> <ul style="list-style-type: none"> • practice a variety of pieces that develop their skills • perform one or more pieces of music for their instrument/voice/technology under supervised conditions • demonstrate an understanding of performing with accuracy and fluency • demonstrate an understanding of performing with technical control • demonstrate an understanding of performing musically and with appropriate expression and interpretation • understand and be able to perform confidently and stylishly. 	<p>AO2: Composition Students will begin to compose music for a style of their choice. Students will be encouraged to limit their thinking to a piece for either their instrument, or one of the 4 Areas of Study as a stimulus. Students will research their chosen style and begin to compose in this style acting upon feedback and examples.</p> <p>Students will:</p> <ul style="list-style-type: none"> • develop their understanding of rhythm, melody, harmony, structure and compositional devices through a variety of individual composition exercises throughout the course • demonstrate an understanding of how to compose appropriately for a range of instruments/ voices/ technology • understand how to extend and manipulate musical ideas and devices in order to develop a composition • create a composition that shows an understanding of the techniques and capabilities of the chosen instrument(s)/voice(s) or technology • be able to combine and develop various musical elements successfully within the composition using an appropriate structure to create a coherent piece. 	<ul style="list-style-type: none"> • the growth of the popular music industry <p>AO2: Composition (Continued...) Students will begin to compose music for a style of their choice. Students will be encouraged to limit their thinking to a piece for either their instrument, or one of the 4 Areas of Study as a stimulus. Students will research their chosen style and begin to compose in this style acting upon feedback and examples.</p> <p>Students will:</p> <ul style="list-style-type: none"> • develop their understanding of rhythm, melody, harmony, structure and compositional devices through a variety of individual composition exercises throughout the course • demonstrate an understanding of how to compose appropriately for a range of instruments/ voices/ technology • understand how to extend and manipulate musical ideas and devices in order to develop a composition • create a composition that shows an understanding of the techniques and capabilities of the chosen instrument(s)/voice(s) or technology • be able to combine and develop various musical elements successfully within the composition using an appropriate structure to create a coherent piece.
<p>Year 11</p>	<p style="text-align: center;">Term 1</p>	<p style="text-align: center;">Term 2</p>	<p style="text-align: center;">Term 3</p>
<p>Key Knowledge and Understanding</p>	<p>Development of Musical Skill is priority here to complete the Performance and Compositional aspects of the course.</p> <p>Please see below 'Key Skills (what we want students to be able to do)' for more information about progress within this term.</p>	<p>Exam Revision Prep: Students will demonstrate knowledge and understanding of the musical elements, musical contexts and musical language listed below: Musical Elements:</p> <ul style="list-style-type: none"> • Organisation of pitch (melodically and harmonically) including simple chord progressions e.g. perfect and imperfect cadences, and basic melodic devices e.g. sequence. • Tonality including major, minor and basic modulation e.g. tonic – dominant. • Structure; organisation of musical material including simple structure e.g. verse and chorus, call and response, binary and theme and variations. • Sonority including recognition of a range of instrumental and vocal timbres and articulation e.g. legato and staccato. • Texture; how musical lines (parts) fit together including simple textural combinations e.g. unison, chordal and solo. 	<p>Exam Revision Prep Continues...: Students will demonstrate knowledge and understanding of the musical elements, musical contexts and musical language listed below: Musical Elements:</p> <ul style="list-style-type: none"> • Organisation of pitch (melodically and harmonically) including simple chord progressions e.g. perfect and imperfect cadences, and basic melodic devices e.g. sequence. • Tonality including major, minor and basic modulation e.g. tonic – dominant. • Structure; organisation of musical material including simple structure e.g. verse and chorus, call and response, binary and theme and variations. • Sonority including recognition of a range of instrumental and vocal timbres and articulation e.g. legato and staccato. • Texture; how musical lines (parts) fit together including simple textural combinations e.g. unison, chordal and solo.

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	<ul style="list-style-type: none"> • Tempo, metre and rhythm including pulse, simple time, compound time, and basic rhythmic devices e.g. dotted rhythms. • Dynamics; basic dynamic devices e.g. crescendo and diminuendo. <p>Musical Context:</p> <ul style="list-style-type: none"> • The effect of purpose and intention (e.g. of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. • The effect of audience, time and place (e.g. venue, occasion) on how music is created, developed and performed in different historical, social and cultural Contexts. <p>Musical Language:</p> <ul style="list-style-type: none"> • Reading and writing of staff notation including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats. • Major and minor chords and associated chord symbols including traditional and contemporary notation as appropriate e.g. IV or G7. • Recognising and accurately using appropriate musical vocabulary and terminology related to the Areas of Study e.g. slide, repeats and stepwise. 	<ul style="list-style-type: none"> • Tempo, metre and rhythm including pulse, simple time, compound time, and basic rhythmic devices e.g. dotted rhythms. • Dynamics; basic dynamic devices e.g. crescendo and diminuendo. <p>Musical Context:</p> <ul style="list-style-type: none"> • The effect of purpose and intention (e.g. of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. • The effect of audience, time and place (e.g. venue, occasion) on how music is created, developed and performed in different historical, social and cultural Contexts. <p>Musical Language:</p> <ul style="list-style-type: none"> • Reading and writing of staff notation including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats. • Major and minor chords and associated chord symbols including traditional and contemporary notation as appropriate e.g. IV or G7. • Recognising and accurately using appropriate musical vocabulary and terminology related to the Areas of Study e.g. slide, repeats and stepwise. 	<ul style="list-style-type: none"> • Tempo, metre and rhythm including pulse, simple time, compound time, and basic rhythmic devices e.g. dotted rhythms. • Dynamics; basic dynamic devices e.g. crescendo and diminuendo. <p>Musical Context:</p> <ul style="list-style-type: none"> • The effect of purpose and intention (e.g. of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. • The effect of audience, time and place (e.g. venue, occasion) on how music is created, developed and performed in different historical, social and cultural Contexts. <p>Musical Language:</p> <ul style="list-style-type: none"> • Reading and writing of staff notation including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats. • Major and minor chords and associated chord symbols including traditional and contemporary notation as appropriate e.g. IV or G7. • Recognising and accurately using appropriate musical vocabulary and terminology related to the Areas of Study e.g. slide, repeats and stepwise.
<p>Key Skills (what we want students to be able to do)</p>	<p>AO1: Performance (Solo and Ensemble) In year 2, students will practice and gain experience in performing their final piece in preparation for them to build up to a final performance as a solo and an ensemble.</p> <p>Solo Performance: Students will:</p> <ul style="list-style-type: none"> • practice their final piece to develop their skills • perform one or more pieces of music for their instrument/voice/technology under supervised conditions • demonstrate an understanding of performing with accuracy and fluency • demonstrate an understanding of performing with technical control • demonstrate an understanding of performing musically and with appropriate expression and interpretation • understand and be able to perform confidently and stylishly. 	<p>Exam Preparation: Students will develop their literacy skills in answering exam questions. They will be able to understand the language and the expectations of each section of the exam.</p> <p>Students will develop their listening skills in all aspects of the course from:</p> <p>Area of Study 2 – 5:</p> <ul style="list-style-type: none"> • concerto through time • Rhythms of the world • Film Music • Conversions of Pop <p>They will recap all their theoretical knowledge and develop their skills in answering theoretical questions.</p>	<p>Exam Preparation: Students will develop their literacy skills in answering exam questions. They will be able to understand the language and the expectations of each section of the exam.</p> <p>Students will develop their listening skills in all aspects of the course from:</p> <p>Area of Study 2 – 5:</p> <ul style="list-style-type: none"> • concerto through time • Rhythms of the world • Film Music • Conversions of Pop <p>They will recap all their theoretical knowledge and develop their skills in answering theoretical questions.</p>

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Students will demonstrate knowledge and understanding of the musical elements, musical contexts and musical language, and allow students, where appropriate, to apply these to their own work when performing and composing.

- Make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This will be achieved by one or more of the following means:
 - playing or singing music.
 - Improvising.
 - realising music using music technology.

Ensemble Performance:

Students will:

- practice and a variety of pieces that develop their ensemble skills
- perform one or more pieces of music under supervised conditions
- demonstrate an understanding of performing with accuracy and fluency
- demonstrate an understanding of performing with technical control
- demonstrate an understanding of performing musically and with appropriate expression and interpretation
- demonstrate an understanding of interacting with other musicians and/or parts.
- understand and be able to perform confidently and stylishly with awareness of other performers in the ensemble

AO2: Composition (To a set brief)

Students will begin to compose music from a set brief. Students will be encouraged to limit their thinking to a piece for either their instrument, or one of the 4 Areas of Study as a stimulus. Students will research their chosen style and begin to compose in this style acting upon feedback and examples.

Students will:

- develop their understanding of rhythm, melody, harmony, structure and compositional devices through a variety of individual composition exercises throughout the course

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Vocabulary	<ul style="list-style-type: none"> • demonstrate an understanding of how to compose appropriately to a defined brief • understand how to extend and manipulate musical ideas and devices in order to develop a composition • be able to combine and develop various musical elements successfully within the composition using an appropriate structure to create a coherent piece • compose a composition that shows an understanding of the style, audience and/or occasion dictated by the OCR set brief. 			
	<p>Tier 2 Vocab:</p> <p>Assessment Criteria Objective Repertoire Audio Qualification Sequence Portfolio Progression Extended Consideration External Internal Development Exploration Specification Resources Opportunities Extensive Contemporary Recognise Vigorous Accessible Intellectual Recognise Engage Integrate Fusion Appraising Ensemble Demonstrate Knowledge Understanding Analyse Evaluation Contextual Technique</p>	<p>Tier 3 Vocab:</p> <p>Articulation</p> <ul style="list-style-type: none"> • Staccato, tongued, legato/slurred • Pizzicato, arco • Tremolo • Accent/sforzando. <p>Dynamics</p> <ul style="list-style-type: none"> • ff to pp (including Italian names), crescendo and diminuendo in words and symbols. <p>Harmony</p> <ul style="list-style-type: none"> • Diatonic, dissonant, atonal, chromatic, microtonal • Chords: major, minor, seventh, tonic, sub-dominant, dominant, blue note • Cadences: perfect, imperfect, plagal, interrupted • Block chords/chordal, arpeggio/broken chord, triad, comping • Primary triads, simple harmony, harmonic progression, harmonic rhythm • Modulation: tonic, sub-dominant, dominant, relative minor, relative major • Drone • 12 bar blues. <p>Instruments/Ensembles/Timbre</p> <ul style="list-style-type: none"> • Standard orchestral instruments and their families • Piano, harpsichord, organ, cello • Orchestra, string orchestra, duet, trio, • Jazz group • Electronic and pop instruments • Basic instruments that relate to: <p>Indian Classical Music, Punjabi Bhangra, Greek folk music, African Drumming, Samba, Calypso/Steel band.</p> <p>Large structures</p> <ul style="list-style-type: none"> • Concerto, concerto grosso symphony, sonata. <p>Melodic and compositional devices</p> <ul style="list-style-type: none"> • Repetition, sequence, imitation, ostinato • Inversion • Riff • Improvisation/improvised • Dialogue, question and answer phrases, call and response • Walking bass • Fills, stabs • Hook. <p>Melody/Pitch</p> <ul style="list-style-type: none"> • Stepwise, scalic, passing note, leap 		

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Aural
Perception
Critical
Articulate

- Intervals; unison, 2nd 3rd 4th 5th 6th 7th, octave, tone, semitone, microtone
- Scales: Major, minor, chromatic, blue scale
- Raga
- Mode
- Range
- Bend/slide/glissando.

Musical Periods

- Baroque, Classical, Romantic, Modern.

Notation

- Note lengths and rests from semibreve to semiquaver including dotted notes and triplets
- Pitch names and their places on the treble clef from G1 to C11
- Staff, score
- Treble and bass clefs
- Bar and double bar lines, repeat marks
- Key signatures and keys up to at least four sharps and flats
- Time signatures: simple duple, triple, quadruple, and compound duple
- Sharp, flat, natural
- Phrase marks, tie
- Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note.

Rhythm

- Anacrusis/up-beat
- Off-beat/syncopation, dotted
- Metre/pulse
- Irregular metre
- Rest/silence
- Cross-rhythm, polyrhythm
- Swung/swing rhythm
- Tala
- Chaal
- Son Clave.

Structure

- Binary, ternary, rondo, variation
- Strophic, through composed
- Round, canon
- Introduction, coda, bridge, tag
- Cadenza
- Verse and chorus
- Instrumental break, middle eight.

Technology

- Synthesiser, drum machine, mixing desk, sequencer, multitracking, overdubbing
- amplification, sampler, sampling, scratching, DJ, decks, looping, groove, panning
- MIDI, computer
- Digital effects, (FX), reverb, echo, distortion, attack, delay
- Vocoder, quantising
- Remix, collage, overlay.

Tempo

- Largo, andante, moderato, allegro, vivace, presto
- Accelerando

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Assessment	<p>30% of the overall GCSE:</p> <p>Performance on the learner's chosen instrument. Composition to a brief set by the learner.</p> <p><u>Integrated portfolio (01 or 02)</u> 60 Marks Non-exam assessment</p> <p>The total length of performance required in component 1 or 2 and component 3 or 4 combined is a minimum four minutes with at least one minute as part of an ensemble. Learners can perform several short pieces for either or both components.</p> <p>The total length of Composing required in component 1 or 2 and component 3 or 4 combined is a minimum of three minutes.</p> <p>Objective 1 – perform with technical control, expression and interpretation, and Assessment.</p> <p>Objective 2 – compose and develop musical ideas with technical control and coherence.</p>	<ul style="list-style-type: none"> • Rallentando/ritenuto • Allargando • Rubato • Pause. <p>Texture</p> <ul style="list-style-type: none"> • Solo, monophonic, thick, thin • Homophonic/chordal • Polyphonic, contrapuntal, counterpoint • Unison, parallel motion, contrary motion • Counter melody, descant, obbligato • Melody and accompaniment. <p>Tonality</p> <ul style="list-style-type: none"> • Key, major, minor • Basic modulations, e.g. tonic – dominant • Chord progression <p>Voices/Ensembles/Timbre</p> <ul style="list-style-type: none"> • Voices: soprano, alto, tenor, bass • A cappella • Syllabic, melismatic • Solo, lead singer, backing vocals, chorus/choir • Scat <p>30% of the overall GCSE:</p> <p>Ensemble performance. Composition to an OCR set brief.</p> <p><u>Practical component (03 or 04)</u> 60 Marks Non-exam assessment</p> <p>The total length of performance required in component 1 or 2 and component 3 or 4 combined is a minimum four minutes with at least one minute as part of an ensemble. Learners can perform several short pieces for either or both components.</p> <p>The total length of Composing required in component 1 or 2 and component 3 or 4 combined is a minimum of three minutes.</p> <p>Objective 1 – perform with technical control, expression and interpretation, and Assessment.</p> <p>Objective 2 – compose and develop musical ideas with technical control and coherence.</p>	<p>40% of the overall GCSE:</p> <p>Listening and appraising. A written paper, with audio recording. Aural recognition and context unheard/unfamiliar music from within the Areas of Study 2, 3, 4 & 5.</p> <p><u>Listening and appraising (05)</u> 80 Marks 1 hour and 30 minutes written paper</p> <p>For Assessment Objective 3, learners will demonstrate and apply knowledge of:</p> <ul style="list-style-type: none"> • musical elements and/or features. • musical contexts. • musical language. <p>For Assessment Objective 4, learners will use appraising skills to make evaluative and critical judgements which demonstrate their knowledge and understanding of:</p> <ul style="list-style-type: none"> • musical elements. • musical contexts. • musical language.
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		<p>In Composing, learners are required to compose a piece of music in response to a brief set by OCR. Within this composition Learners are expected to use and develop their knowledge and understanding of rhythm, melody, harmony and compositional techniques.</p> <p>There will be choice of set briefs based on the Areas of Study that will give learners some opportunity to specialise in an area of particular relevance to their skills and interest. The set briefs will be available to Centres on September 1st of the academic year in which learners are to undertake their assessment.</p>	<p>Learners will be expected to answer questions based on extracts of music played during the examination. The following types of question will be asked:</p> <ul style="list-style-type: none">• multiple choice questions.• single word or short answer questions.• questions that require extended response. <p>The examination will be one hour and 30 minutes. Learners will be given 2 minutes reading time at the start of the exam. Musical vocabulary used in the questions and expected in the learners' responses will be taken from the Language for Learning (see tier 3 vocab above). Learners will also be able to use non-technical language to communicate responses.</p> <p>The purpose of the examination is to assess aural perception and understanding of the content of the Areas of Study 2–5. A contrasting selection of musical extracts from the Areas of Study will be used. These extracts will be taken from both within and outside the suggested repertoire. Detailed specific knowledge of music in the suggested repertoire will not be expected.</p>
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