



## Curriculum Intent – Music

The purpose of our curriculum	<b>Music aims to provide a unit-based approach that is 'ambitious, well-sequenced and which leads to good musical outcomes for all pupils', to provide 'good impact as seen by secure and incremental learning of the technical, constructive and expressive knowledge that pupils need for their future participation in and enjoyment of music'.</b>
How and why do you organise / sequence your curriculum in the way you do?	Units in the music curriculum have been carefully allocated to allow for knowledge, understanding and skills to be embedded, ensuring a change in long term memory in students as they progress through their studies. In this way, students can use their prior learning to make synoptic links and build a more secure long-term understanding of listening, composition, and performance as they move through the course.  For example, the unit keyboard skills in year 7 is paramount because it prepares pupils well for the units that follow because it is the main instrument, we demonstrate composition and performance. This can also provide students with a good visual aid to understanding and exploration of music theory.
How do skills develop over time?	Listening, performance and composition skills are at the core of every music lesson. Students are given the opportunity to develop these skills over KS3 and KS4. Music theory underpinned the SoW and explored when appropriate. <b>Year 7</b> are introduced to the core skills of music due to the wide variety of musical experiences in their primary schools they need to develop the basics of music performance/composition and appraisal/listening skills. This is covered by exploration of the musical elements, keyboard skills, sonority city (exploring instruments of the orchestra), form and structure, folk music and I've got rhythm. <b>Year 8s</b> Build on the core skills throughout the academic year. This explored by Hooks and Riffs (listening and performance skills) Offbeat (Listening and performance skills), variations (Listening and composing skills) All that Jazz (Listening and performance ie improv) All about the bass (Listening and theory skills) and Saharan sounds (Listening – music from another country, performance, and composition) The <b>year 9</b> as with previous years the students continue to develop the core skills of music via more challenging and complex Sow Dance music (Listening and composition) Soundtracks (Listening and music with film – music production) Computer and video games (Listening and music technology alongside keyboard performance and composition) All about the bass (This is here as the current yr. 9s have not learnt this skill previous to music being reintroduced at KS3) What makes a good song (Listening and appraising skills, composition) Samba (Listening and appraisal, performance and experiences of different instruments and rhythms) <b><u>Please note all 3 main skills (Listening, composition, and performance) are explored in all SoW I have highlighted the main ones we focus on. This is correct throughout KS3</u></b> <b>Year 10</b> learn the assessment requirements of the course and begin assessment in the second term. They are then able to explore other genres, styles and techniques using the performance/ensemble/composition skills learnt & are given opportunities to improve on work submitted. <b>Year 11</b> focuses on developing skills ready for the external assessment which is released by the exam board in Jan/Feb each academic year. Assessment will be adjusted according to exam board guidelines & updates.



	Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
What will be taught?	7	Baseline assessment & Building bricks LT2-2 ensemble and paired practical work  BV4 - exploration of an immense variety of music secular and non	Keyboard skills  LT1-3 – Warm-ups, need to look after our bodies  LT2-2 - ensemble and paired practical work BV3	Sonority City  LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non	Form and Structure  LT2-2 - ensemble and paired practical work  BV3- when performing to others in the class and being an audience	Folk Music  LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non BV5	I've got Rhythm.  LT1-3 – drumming techniques, warm-ups and physical strength needed  LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience
	8	Hooks and Riffs LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience	Offbeat LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non	Variations LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience	All that Jazz LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non	All about the Bass LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non	Saharan Sounds LT2-2 - ensemble and paired practical work  BV3 - when performing to others in the class and being an audience  BV4 - exploration of an immense variety of music secular and non BV5
	9	Dance  LT1-3 – dance techniques, warm-ups and physical strength needed	Soundtracks  LT1-2 LT2-2 - ensemble and paired practical work  LT2-3	Computer and video games LT1-2 – safety when using computer games and sharing musical work live online	Ukuleles  LT2-2 - ensemble and paired practical work	What makes a good song? LT2-2 - ensemble and paired practical work	Samba  LT1-3 – drumming techniques, warm-ups and physical strength needed



		<p>LT2-2 - ensemble and paired practical work</p> <p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non</p>	<p>BV3 - when performing to others in the class and being an audience</p>	<p>LT2-2 - ensemble and paired practical work</p> <p>LT2-3 BV3 - when performing to others in the class and being an audience</p>	<p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non</p>	<p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non</p>	<p>LT2-2 - ensemble and paired practical work</p> <p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non BV5</p>
10	<p>1: Exploring Music Products and Styles</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>1: Exploring Music Products and Styles</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>1: Exploring Music Products and Styles</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>1: Exploring Music Products and Styles</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>1: Exploring Music Products and Styles</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>2: Music Skills Development</p> <p>LT1-1 – We explore ALL aspects of becoming a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>	<p>2: Music Skills Development</p> <p>LT1-1 – We explore ALL aspects of being a musician including pressures and mental health</p> <p>LT1-2 – safety when using computer games and sharing musical work live online</p> <p>LT1-3 – performance techniques, warm-ups and physical strength needed by performers in a professional capacity</p>



		<p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT2-2 - ensemble and paired practical work</p> <p>LT2-3 – How has online and media effected the music industry ie downloads instead of CDs</p> <p>LT2-4 – How to keep safe as a musician – ie leaving gigs late etc</p> <p>BV2 – explored when researching music from all nations and the impact music had when people fought for democracy</p> <p>BV3 - when performing to others in the class and being an audience</p>	<p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT2-2 - ensemble and paired practical work</p> <p>LT2-3 – How has online and media effected the music industry ie downloads instead of CDs</p> <p>LT2-4 – How to keep safe as a musician – ie leaving gigs late etc</p> <p>BV2 – explored when researching music from all nations and the impact music had when people fought for democracy</p> <p>BV3 - when performing to others in the class and being an audience</p>	<p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT2-2 - ensemble and paired practical work</p> <p>LT2-3 – How has online and media effected the music industry ie downloads instead of CDs</p> <p>LT2-4 – How to keep safe as a musician – ie leaving gigs late etc</p> <p>BV2 – explored when researching music from all nations and the impact music had when people fought for democracy</p> <p>BV3 - when performing to others in the class and being an audience</p>	<p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT2-2 - ensemble and paired practical work</p> <p>LT2-3 – How has online and media effected the music industry ie downloads instead of CDs</p> <p>LT2-4 – How to keep safe as a musician – ie leaving gigs late etc</p> <p>BV2 – explored when researching music from all nations and the impact music had when people fought for democracy</p> <p>BV3 - when performing to others in the class and being an audience</p>	<p>LT1-4 – how to become a good musician including all health aspects</p> <p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT1-9 – Payment – how do you get paid as a musician? What is self-employed? How does this effect musicians?</p> <p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non</p>	<p>LT1-4 – how to become a good musician including all health aspects</p> <p>LT1-5 – historical links with drugs and alcohol with certain genres of music</p> <p>LT1-6 - How to prevent injury as a musician by doing certain healthy techniques ie muscle strengthening etc</p> <p>LT1-9 – Payment – how do you get paid as a musician? What is self-employed? How does this effect musicians?</p> <p>BV3 - when performing to others in the class and being an audience</p> <p>BV4 - exploration of an immense variety of music secular and non</p>
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What key concepts	7	Pitch, Tempo, Dynamics ( <i>pp, p, mp,</i>	Layout of Piano/Keyboard, Treble	Strings, Woodwind, Brass, Percussion,	Q&A/Call and Response Phrases, Binary Form	History and Types of Folk Music: Folk Song,	Rhythm, Pulse, Beat, March, Waltz, Time



/core skills / themes are covered each half term?		<i>mf, f, ff, cresc., dim., &lt;, &gt;</i> , Duration, Texture, Timbre, Sonority, Articulation, Silence, Notation, Staff Notation, Stave, Graphic Notation, Graphic Score	Clef, Treble Clef Staff Notation, Stave, Staff, Lines, Spaces, Black Keys, Sharps (#), Flats (b), Scale, Left Hand (LH), Right Hand (RH), Melody, Keyboard Functions, Fingering (1-5), Keyboard Chords, Octave, Warm-Up, “Middle C”	Tuned Percussion, Untuned Percussion, Orchestra, Ensemble, Section/Family, Conductor, Pitch, Timbre, Sonority, Arco, Pizzicato, Bow, Fanfare, Harmonic Series.	(AB), Ternary Form (ABA), Rondo Form (ABACADA..), Phrase, Melody, Harmony, Ostinato, Drone, Treble Clef Pitch Notation	Work Song, Sea Shanty, Instrumental; Oral Tradition; Folk Song Accompaniments: Pedal, Drone, Ostinato, Chords (on piano, keyboard, guitar, or ukulele) as Accompaniment: Triad, Broken Chord, Arpeggio, Alberti Bass; Harmony: Intervals, 5ths; Arrangement, Lead Sheet; Basic Folk Song Structure: Introduction (intro), Chorus/Refrain, Verse; Folk Song Textures: Melody, Chords, Bass Line; Instruments of Folk.	Signature, Conducting, Accent, Rhythm Grid Notation, Semibreve, Minim, Crotchet, Quaver, Pair of Quavers, Bar Line, Bars, Ostinato, Cyclic Rhythm Polyrhythm
	8	Repeat, Repetition, Repeat Symbol :   , Hook, Melodic Hook, Rhythmic Hook, Verbal Hook, Riff, Ostinato, Treble Clef, Bass Clef, Bass Line, Melody, Chords	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.	Layout of Ukulele, Treble clef, chords, Tab, C, Am, F, G chords, plectrum, strumming, up strum, down strum, call and response, melody playing	12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos; Types and Styles of Jazz; Modes and Modal Jazz; Ragtime; Instruments of Jazz:	Bass Line, Bass Clef, Bass Clef Staff Notation, Stave, Staff, Lines/Spaces, Pitch, Musical Instruments that use the Bass Clef, The Bass Guitar Chords: Root, Third, Fifth, Passing Notes Bass Line Patterns: Walking Bass, Bass Line Riffs, Alberti Bass, Broken Chords, Arpeggios, Pedal	Djembe Performance Technique—Bass, Tone, Slap; Improvisation; Textures: Cyclic and Polyrhythms; African Musical Instruments: Membranophones, Idiophones, Aerophones, Chordophones; Master Drummer; Ostinato; Syncopation; Call and Response.



					Frontline (Solos) and Rhythm Section.		
	9	Dance Music from Different Times and Places: Marches, Baroque Dance Suite, Waltz, Tango, Irish Jig and Reel, American Line Dance, Disco, Club Dance. Accompaniment Patterns in Dance Music, Rhythms in Dance Music, Texture: Melody and Accompaniment, Primary Chords (I, IV, V, V7), Simple and Compound Time Signatures (2/4, 3/4, 4/4, 6/8)	Leitmotif, Soundtrack, Theme Song, Mickey-Mousing, Concord/Discord, (Chromatic) Sequencing, Storyboard, 'Borrowed' Music, Music-Spotting, Interval of a 5th, Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical Clichés, Diegetic and Non-Diegetic Film Music.	Sound Effect, Chiptune/8-Bit Music, Synthesizer, Sampling, Soundtrack, Music Technology, Orchestra, Cues, Ground Theme, Decision Motif, Jumping Bass Line, Disjunct, Staccato, Articulation, Chromatic Movement, Syncopation, Character Theme/Motif, Leitmotif, Orchestration, Timbre/Sonority, Texture, Pitch, Dynamics, Tempo.	Bass Line, Bass Clef, Bass Clef Staff Notation, Stave, Staff, Lines/Spaces, Pitch, Musical Instruments that use the Bass Clef, The Bass Guitar Chords: Root, Third, Fifth, Passing Notes Bass Line Patterns: Walking Bass, Bass Line Riffs, Alberti Bass, Broken Chords, Arpeggios, Pedal	Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Counter-Melody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs.	Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Counter-Melody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs.
	10	A: Develop appreciation of styles and genres of music A1 Genres of music A2 Development of music A3 Stylistic features and characteristics (music theory)	A: Develop appreciation of styles and genres of music A1 Genres of music A2 Development of music A3 Stylistic features and characteristics (music theory)	A: Develop appreciation of styles and genres of music A1 Genres of music A2 Development of music A3 Stylistic features and characteristics (music theory) A: Exploring professional and commercial skills for the music industry	A: Exploring professional and commercial skills for the music industry A1 Personal and professional skills for the music industry A2 Communicating music skills development B: Applying and developing individual musical skills and techniques	B: Applying and developing individual musical skills and techniques B2 Development of music skills and techniques	B: Applying and developing individual musical skills and techniques B2 Development of music skills and techniques





				A1 Personal and professional skills for the music industry	B2 Development of music skills and techniques A2 Communicating music skills development		
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