

Curriculum Plan

Department/subject: Music

Our Vision: **We take opportunities and aspire to excellence**

Our Music Curriculum Vision: *Understand music within a world and historical context, and be able to create music by yourself and with others.*

Our Intent:

- All students will experience a curriculum richness, breadth and depth
- The curriculum equips every student with the knowledge and skills for the future in our local area and beyond
- The curriculum builds on prior knowledge and creates a ‘web of knowledge’
- Gaps in knowledge and skills are identified and addressed quickly

Year 10/11	1MU0/01 Solo Performance	1MU0/01 Ensemble Performance
Taught in	Please refer to teacher’s own long term plan	Please refer to teacher’s own long term plan
Knowledge to be taught	<ul style="list-style-type: none"> • Mark scheme and how to achieve best potential mark • Technical ability - technique such as intonation, diction, tone quality • Fluency and accuracy • Expression - dynamics, tempo and articulation 	<ul style="list-style-type: none"> • Mark scheme and how to achieve best potential mark • Technical ability - technique such as intonation, diction, tone quality • Fluency and accuracy • Expression - dynamics, tempo and articulation • Balance within ensemble performance • Reacting to other parts
Links to prior knowledge	Some students will have been taking instrument lessons outside of school prior to starting GCSE Music. All students will have developed performing skills on keyboard, ukulele, voice, djembe drum and percussion. All students will have developed skills in learning to play music by reading staff notation, reading letter notation, modelling, video tutorials and by ear. All students will be aware of how they are assessed in performance (our KS3 assessment proforma are designed to reflect the assessment criteria categories at GCSE and A level).	Some students will have been taking instrument lessons outside of school prior to starting GCSE Music. All students will have developed performing skills on keyboard, ukulele, voice, djembe drum and percussion. All students will have developed skills in learning to play music by reading staff notation, reading letter notation, modelling, video tutorials and by ear. All students will be aware of how they are assessed in performance (our KS3 assessment proforma are designed to reflect the assessment criteria categories at GCSE and A level). All students will have developed ensemble skills during the performance-based units at KS3.

How knowledge /skill is assessed	Students will largely work on their solo performances at home. The teacher will liaise with peripatetic teachers where appropriate. Students will record a mock solo performance in the summer term of Year 10 and will be given written feedback and a mark. The final recording will be made in the Autumn term of Year 11. The performance is assessed by the teacher and moderated by the exam board.	Students will largely work on their ensemble performances in class, plus some additional extra-curricular rehearsals.. The teacher will give verbal feedback on a regular basis. Students will record a mock ensemble performance in the spring term of Year 10 and will be given written feedback and a mark. The final recording will be made in the Autumn term of Year 11. The performance is assessed by the teacher and moderated by the exam board.
How gaps will be addressed	<ul style="list-style-type: none"> ● Liaising with peripatetic teacher ● One-to-one tuition by the teacher where possible ● Students will attend scheduled practise sessions during lunch breaks and after school where there are concerns about their progress 	<ul style="list-style-type: none"> ● Students will be given support where necessary, which may include modelling of their part, video tutorials, editing of their part to make it easier to play ● Students will attend scheduled practise sessions during lunch breaks and after school where there are concerns about their progress
Key vocabulary	<ul style="list-style-type: none"> ● Accuracy, fluency, technical control, pedalling, intonation, breath control, finger dexterity, diction, expression, dynamics, tempo, musicality 	<ul style="list-style-type: none"> ● Accuracy, fluency, technical control, pedalling, intonation, breath control, finger dexterity, diction, expression, dynamics, tempo, musicality, ensemble, balance
Cultural capital lessons	Students will watch performances of their solo pieces by professional performers.	Students will watch performances of their solo pieces by professional performers.

Year 10/11	1MU0/02 Free Composition	1MU0/02 Composing to a Brief
Taught in	Please refer to teacher's own long term plan	Please refer to teacher's own long term plan (The exam board brief is released on 1st September each year)
Knowledge to be taught	<ul style="list-style-type: none"> ● How to develop musical ideas relevant to an intended purpose and/or audience using stylistic characteristics and conventions for a chosen genre 	<ul style="list-style-type: none"> ● How to develop musical ideas relevant to an intended purpose and/or audience using stylistic characteristics and conventions for a chosen genre

	<ul style="list-style-type: none"> • How to demonstrate control of musical elements (e.g. melody, rhythm, tempo, texture, harmony, dynamics) within a composition • How to write idiomatically and creatively for instruments and voices • How to use textures appropriately and creatively • How to structure a composition with a balance of fluency and contrast and a clear sense of direction 	<ul style="list-style-type: none"> • How to demonstrate control of musical elements (e.g. melody, rhythm, tempo, texture, harmony, dynamics) within a composition • How to write idiomatically and creatively for instruments and voices • How to use textures appropriately and creatively • How to structure a composition with a balance of fluency and contrast and a clear sense of direction
Links to prior knowledge	Half of the units at KS3 have a composition focus. As part of these units we explore different styles of music, such as film (9.2), tango (9.4), programme music (8.6), popular song (8.2) and dance remix (8.3). Students will have learned to compose using a chord sequence, bass line, drum beat, riff and will have explored how to vary texture and choose appropriate dynamics and tempo to shape the music. Students will have learned about a variety of structures such as dance form (8.3), popular song (8.2) and classical forms such as binary, ternary and rondo (7.4).	Students will build on the composition skills they have continued to develop from KS3 into their first piece of coursework (see left).
How knowledge /skill is assessed	Students will formally self assess their work once in their composition booklet. The teacher will provide a teacher assessment in this same composition booklet before the first formal draft is handed in. After the first formal draft is submitted, students will receive written feedback to support their progress and will be told whether they are on target or not. Please note that the exam board states that once students have been told their mark/grade, they may not continue work on the coursework, so students will only be told their mark/grade once all coursework deadlines have passed. The composition is assessed by the teacher and moderated by the exam board.	Students will formally self assess their work once in their composition booklet. The teacher will provide a teacher assessment in this same composition booklet before the first formal draft is handed in. After the first formal draft is submitted, students will receive written feedback to support their progress and will be told whether they are on target or not. Please note that the exam board states that once students have been told their mark/grade, they may not continue work on the coursework, so students will only be told their mark/grade once all coursework deadlines have passed. The composition is assessed by the teacher and moderated by the exam board.
How gaps will be addressed	<ul style="list-style-type: none"> • Students are provided with a step-by-step composition guide • Targeted intervention will be used to address gaps • Some lesson time will be used to study composition models in smaller groups 	<ul style="list-style-type: none"> • Students are provided with a step-by-step composition guide • Targeted intervention will be used to address gaps • Some lesson time will be used to study composition models in smaller groups

Key vocabulary	<ul style="list-style-type: none"> ● Tonality and harmony: Keys, types of chord, chord patterns, scales ● Melody: Conjunct, disjunct, phrasing, diatonic ● Rhythm, tempo and metre: Time signatures, rhythm units, repetition, cross-rhythm, <i>Allegro, Andante, Largo</i>, bpm, <i>rit., accel.</i> ● Dynamics: <i>Piano, mezzo-piano, mezzo-forte, forte, crescendo, diminuendo</i> ● Texture: Monophonic, melody with accompaniment, contrapuntal, imitative, canon, chordal, octave unison ● Structure: Binary, ternary, rondo, verse-chorus ● Sonority: Instrument ranges, common instrument combinations, instrumental techniques ● How to compose for a specific place / purpose / audience / brief 	<ul style="list-style-type: none"> ● Tonality and harmony: Keys, types of chord, chord patterns, scales ● Melody: Conjunct, disjunct, phrasing, diatonic ● Rhythm, tempo and metre: Time signatures, rhythm units, repetition, cross-rhythm, <i>Allegro, Andante, Largo</i>, bpm, <i>rit., accel.</i> ● Dynamics: <i>Piano, mezzo-piano, mezzo-forte, forte, crescendo, diminuendo</i> ● Texture: Monophonic, melody with accompaniment, contrapuntal, imitative, canon, chordal, octave unison ● Structure: Binary, ternary, rondo, verse-chorus ● Sonority: Instrument ranges, common instrument combinations, instrumental techniques ● How to compose for a specific place / purpose / audience / brief
Cultural capital lessons	Composer of the Month. Studying models relevant to student composition briefs.	Composer of the Month. Studying models relevant to student composition briefs.

Year 10/11	1MU0/03 Area of Study 1 – Brandenburg Concerto	1MU0/03 Area of Study 1 – Piano Sonata No. 8
Taught in	Please refer to teacher’s own long term plan	Please refer to teacher’s own long term plan
Knowledge to be taught	<ul style="list-style-type: none"> ● Context of the <i>Brandenburg Concerto</i> ● Typical features that make the piece a good example of Instrumental Music - 1700 - 1820 	<ul style="list-style-type: none"> ● Context of the <i>Piano Sonata No. 8</i> ● Typical features that make the piece a good example of Instrumental Music - 1700 - 1820

	<ul style="list-style-type: none"> • How the elements of music are used within the <i>Brandenburg Concerto</i> • Rhythm and melodic dictation • Exam technique • Wider listening 	<ul style="list-style-type: none"> • How the elements of music are used within the <i>Piano Sonata No. 8</i> • Rhythm and melodic dictation • Exam technique • Wider listening
Links to prior knowledge	Students study the history of music in Year 7 (7.6 Music Through The Ages), which features a lesson on the Baroque era. Students will by now have studied the 'Music for a While' set work, also composed in the Baroque era, and so will have some prior knowledge of typical musical features in Baroque pieces.	Students learn to play Ode To Joy by Beethoven in Year 7 (7.1) and learn a little about the classical era of music. Students study the history of music in Year 7 (7.6 Music Through The Ages), which features a lesson each on the Classical and Romantic eras. Students then have the opportunity to create a remix from Beethoven's Symphony No. 5 in Year 9 (9.6 Classical Remix) and learn more about Beethoven's context as a composer. This is the last unit in Year 9, to directly prepare students better for starting GCSE Music.
How knowledge /skill is assessed	<ul style="list-style-type: none"> • Targeted questioning • Self or peer assessed or self-marking quizzes • Marked exam questions • Mock exam in Year 11 	<ul style="list-style-type: none"> • Targeted questioning • Self or peer assessed or self-marking quizzes • Marked exam questions • Mock exam in Year 11
How gaps will be addressed	<ul style="list-style-type: none"> • Targeted homework • Targeted intervention • Use of glossaries 	<ul style="list-style-type: none"> • Targeted homework • Targeted intervention • Use of glossaries
Key vocabulary	Concerto Grosso, chamber music, string orchestra, continuo, harpsichord, figured bass, concertino, ripieno, virtuoso, cadenza, gigue, ternary (ABA), fugue, fubject, answer, countersubject, stretto, tonic, dominant, perfect cadence, diatonic, relative minor, primary chords, functional, secondary dominant, passing modulations, root position, 1st inversion, suspension, pedal, dotted rhythms, triplets, unison, fragments, polyphonic/contrapuntal, homophonic, antiphonal, imitation, conjunct, sequence, ornamentation, appoggiatura, trill, scalic , terraced dynamics	Sonata, movements, Pathetique, Classical, Romantic, hand crossing, sonata form, exposition, development, recapitulation, coda, codetta, first subject, second subject, transition, tonic, dominant, subdominant, modulation, chromatic scale, diminished 7th chord, pedal, perfect cadence, interrupted cadence, dotted rhythms, septuplets, homophonic, octaves, broken chord, monophonic, melody and accompaniment, arpeggios, sequence, acciaccatura, mordent, trill, contrary motion, augmented 2nd , <i>crescendo</i> , <i>diminuendo</i> , <i>sforzando</i> , staccato, legato
Cultural capital lessons	<ul style="list-style-type: none"> • Discuss why this piece is on the set work list • Know where this piece fits in the music canon 	<ul style="list-style-type: none"> • Discuss why this piece is on the set work list • Know where this piece fits in the music canon

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Year 10/11	1MU0/03 Area of Study 2 – Music for a While	1MU0/03 Area of Study 2 – Killer Queen
Taught in	Please refer to teacher’s own long term plan	Please refer to teacher’s own long term plan
Knowledge to be taught	<ul style="list-style-type: none"> Context of ‘Music for a While’ Typical features that make the piece a good example of a Baroque aria How the elements of music are used within ‘Music for a While’ Rhythm and melodic dictation Exam technique Wider listening 	<ul style="list-style-type: none"> Context of ‘Killer Queen’ Typical features that make the piece a good example of progressive/glam rock music How the elements of music are used within ‘Killer Queen’ Rhythm and melodic dictation Exam technique Wider listening
Links to prior knowledge	Students study the history of music in Year 7 (7.6 Music Through The Ages), which features a lesson on the Baroque era. Students also study songs in 7.3 Exploring the Voice and will have studied classical form (<i>Unit 7.4</i>). Students will have heard music by Baroque composers, possibly Purcell, in the course of our ‘Composer of the Month’ programme.	At Key Stage 3 students have experienced a range of popular music such as singing, Blues, songwriting, and pop music (<i>Units 7.3, 8.1, 8.2, 9.1, 9.3</i>).
How knowledge /skill is assessed	<ul style="list-style-type: none"> Targeted questioning Self or peer assessed or self-marking quizzes Marked exam questions Mock exam in Year 11 	<ul style="list-style-type: none"> Targeted questioning Self or peer assessed or self-marking quizzes Marked exam questions Mock exam in Year 11
How gaps will be addressed	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries 	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries
Key vocabulary	Incidental music, soprano, harpsichord, lute, bass viol, continuo, figured bass, word painting, ground bass, ternary (ABA), minor, dissonance , resolution, modulation, chromatic, perfect cadence,	Tenor, falsetto, honky-tonk, overdubbed, multi-tracking, EQ (Equalisation), flanger, distortion, reverb, wah-wah, panning, drum roll, verse, chorus, outro, major, modulations, passing modulations,

	<p>false relation, diatonic, functional, suspension, quadruple metre, syncopation, quavers, arpeggiated chords, melody and accompaniment, melody dominated homophony, counterpoint, ornamentation, trills, mordent, appoggiatura, acciaccatura / grace note, syllabic, melismatic, repetition, sequence, range, conjunct, passing notes</p>	<p>circle of fifths, perfect cadence, pentatonic scale, chromatic scale, root position, 1st inversion, 2nd inversion, seventh chords, extended chords, pedal, <i>moderato</i>, compound quadruple, swung, triplets, syncopation, homophonic, 3 part texture, 4 part texture, imitation, antiphony, hocketting, layering, slides, bends, pull offs, vibrato, syllabic, vocables, conjunct, angular leaps, sequence, anacrusis, portamento, word painting</p>
Cultural capital lessons	<ul style="list-style-type: none"> ● Discuss why this piece is on the set work list ● Know where this piece fits in the music canon 	<ul style="list-style-type: none"> ● Discuss why this piece is on the set work list ● Know where this piece fits in the music canon

Year 10/11	1MU0/03 Area of Study 3 – Star Wars	1MU0/03 Area of Study 3 – Defying Gravity
Taught in	Please refer to teacher’s own long term plan	Please refer to teacher’s own long term plan
Knowledge to be taught	<ul style="list-style-type: none"> ● Context of ‘Star Wars’ ● Typical features that make the piece a good example of late twentieth century film music ● How the elements of music are used within ‘Star Wars’ ● Rhythm and melodic dictation ● Exam technique ● Wider listening 	<ul style="list-style-type: none"> ● Context of ‘Defying Gravity’ ● Typical features that make the piece a good example of musical theatre song ● How the elements of music are used within ‘Defying Gravity’ ● Rhythm and melodic dictation ● Exam technique ● Wider listening
Links to prior knowledge	<p>Students will have studied film music in Year 9, when they create their own original piece of music to accompany a film scene (<i>Unit 9.2</i>). Students will have listened to famous film themes by John Williams and discussed how film composers can use the elements of music effectively. They will also have learnt the importance of a good film theme. Students will have heard music by film composers, possibly John Williams, in the course of our ‘Composer of the Month’ programme.</p>	<p>Students will have studied singing, songwriting and created their own song covers at Key Stage 3 music (<i>Units 7.3, 8.2, 9.1, 9.3</i>). Students will have heard music by modern composers, possibly musical theatre composers, in the course of our ‘Composer of the Month’ programme.</p>
How knowledge /skill is assessed	<ul style="list-style-type: none"> ● Targeted questioning ● Self or peer assessed or self-marking quizzes 	<ul style="list-style-type: none"> ● Targeted questioning ● Self or peer assessed or self-marking quizzes

	<ul style="list-style-type: none"> Marked exam questions Mock exam in Year 11 	<ul style="list-style-type: none"> Marked exam questions Mock exam in Year 11
How gaps will be addressed	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries 	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries
Key vocabulary	Symphony orchestra, fanfare, tremolando, leitmotif, AABA, inverted tonic pedal, dominant pedal, unstable harmony, dissonance, major, modulation, atonal, bitonality, tonal, root position, 1st inversion, quartal harmony, imperfect cadence, tertiary relationship, cluster chord, tritone, triplets, quadruple time, syncopation, triple time, ostinato, homorhythmic, metre change, imitation, octaves, arpeggio, melody and accompaniment, melody dominated homophony, homophonic, melody, staccato, lower auxiliary note, scalic, glissando, sequence, fermata, conjunct, anacrusis, rising intervals, tonic, dominant, contrary motion, <i>fortissimo</i> , <i>mezzo forte</i> , <i>diminuendo</i> , <i>pianissimo</i> , <i>crescendo</i> , <i>ritardando</i>	Finale, duet, spoken dialogue, orchestra, woodwind, brass, strings, percussion, overdrive, hi-hat, synthesiser, tremolo, colla voce, structure, verse, chorus, major, dissonance, chromatic, root position, pedal, triplets, dotted rhythms, syncopation, free tempo, <i>andante</i> , <i>allegro</i> , <i>moderato</i> , <i>maestoso</i> , <i>rallentando</i> , duple time, triple time, quadruple time, fermatas, monophonic, chord stabs, unison, homophonic, counterpoint, melody and accompaniment, melody dominated homophony, ostinato, range, syllabic, vocalisation, conjunct, angular leaps, sequence, hook, legato
Cultural capital lessons	<ul style="list-style-type: none"> Discuss why this piece is on the set work list Know where this piece fits in the music canon 	<ul style="list-style-type: none"> Discuss why this piece is on the set work list Know where this piece fits in the music canon

Year 10	1MU0/03 Area of Study 4 – Release	1MU0/03 Area of Study 4 – Samba em Preludio
Taught in	Please refer to teacher's own long term plan	Please refer to teacher's own long term plan
Knowledge to be taught	<ul style="list-style-type: none"> Context of 'Release' Typical features that make the piece a good example of fusion music How the elements of music are used within 'Release' Rhythm and melodic dictation Exam technique 	<ul style="list-style-type: none"> Context of 'Samba em Preludio' Typical features that make the piece a good example of fusion music How the elements of music are used within 'Samba em Preludio' Rhythm and melodic dictation

	<ul style="list-style-type: none"> Wider listening 	<ul style="list-style-type: none"> Exam technique Wider listening
Links to prior knowledge	Students have studied some music from Africa in the units on singing and African drumming (7.3, 7.5). In Years 8 and 9 students learn about remixing (8.3, 9.6). In the Musical Futures 3 - Fusions unit in Year 9 students perform fusions pieces (<i>Unit 9.5</i>). Students will have heard music by fusion composers, possibly Afro Celt Sound System, in the course of our 'Composer of the Month' programme.	Students will have studied bossa nova groove and fusions music in the third Musical Futures unit in Year 9 (9.5). Students will have heard music by fusion composers, possibly Esperanza Spalding, in the course of our 'Composer of the Month' programme.
How knowledge /skill is assessed	<ul style="list-style-type: none"> Targeted questioning Self or peer assessed or self-marking quizzes Marked exam questions Mock exam in Year 11 	<ul style="list-style-type: none"> Targeted questioning Self or peer assessed or self-marking quizzes Marked exam questions Mock exam in Year 11
How gaps will be addressed	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries 	<ul style="list-style-type: none"> Targeted homework Targeted intervention Use of glossaries
Key vocabulary	Kora, talking drum, hurdy-gurdy, uilleann pipes, bodhran, fiddle, whistle, accordion, synthesiser, drum machine, samples, female and male vox, technology, looping, filters, reverb, fade out, verse form, introduction, solos, breaks, outro, drone, modal, diatonic, extended chords, slow harmonic rate, rhythm, free time, quadruple metre, swung rhythm, syncopation, triplets, sextuplets, ostinato, riff, 2 and 4 bar phrases, semi-semiquavers, layering, homophonic, polyphonic, arpeggio, heterophonic, oscillating patterns, melody, glissando, ornamentation, chromatic, syllabic, nonsense lyrics, range, repetition, improvisation, double stopping, accents	Bossa Nova, acoustic guitar, acoustic bass guitar, female voice, chest register, structure, verse, link, coda, minor, diatonic, extended chords, diminished 7th, flattened fifth chord, chromatic chords, cadence, chromatic bassline, free time, quadruple metre, rubato, syncopation, triplets, monophonic, homophonic, polyphonic, arpeggio, sequence, conjunct, disjunct / leaps, syllabic, leading note, range, mordent, double stopping, harmonics
Cultural capital lessons	<ul style="list-style-type: none"> Discuss why this piece is on the set work list Know where this piece fits in the music canon 	<ul style="list-style-type: none"> Discuss why this piece is on the set work list Know where this piece fits in the music canon