

## Secondary Curriculum Information Pro-Forma

Subject:

Music

Subject Leader:

Mr Nash

YEAR 7	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
<b>Term 1 (September – October)</b>	What makes a good song?	<ul style="list-style-type: none"> <li>Learning how popular songs have mass appeal across all age ranges and in a variety of contexts</li> </ul>	<ul style="list-style-type: none"> <li>describe how riffs, structure, lyrics and melody are used in songs</li> <li>perform parts of well-known songs;</li> <li>compose simple riffs, melody and lyrics</li> </ul>
<b>Term 2 (November – December)</b>	Latin beat	<ul style="list-style-type: none"> <li>Learning how Latin American music blends native Indian, transported African and imported European elements and is fundamentally linked to dance.</li> </ul>	<ul style="list-style-type: none"> <li>identify features of Latin American music aurally</li> <li>maintain an instrumental part in a performance</li> <li>contribute effectively to a group composition</li> </ul>
<b>Term 3 (January – February)</b>	The folk tradition	<ul style="list-style-type: none"> <li>Learn how folk music is an aural tradition in which songs and dances are adapted and arranged according to the resources and stylistic interests of the performers and often linked to specific occasions.</li> </ul>	<ul style="list-style-type: none"> <li>perform simple melodies from a range of notations</li> <li>show awareness of different types of scales</li> <li>contribute to a group performance by choosing parts</li> </ul>
<b>Term 4 (March – April)</b>	Rhythms of the Nile	<ul style="list-style-type: none"> <li>Learning how Egyptian music serves a variety of purposes linked to specific occasions and has been shaped by traditional, Arabic and western influences.</li> </ul>	<ul style="list-style-type: none"> <li>show an awareness of their role in an ensemble performance</li> <li>improvise and compose syncopated rhythms and melodies</li> <li>describe and compare features of Egyptian music</li> </ul>
<b>Term 5 (April – May)</b>	Medieval music	<ul style="list-style-type: none"> <li>Learning how literate Medieval musicians were employed and bound by the beliefs and liturgy of the Catholic Church while secular music co-existed as an aural tradition of songs and dances with mass appeal.</li> </ul>	<ul style="list-style-type: none"> <li>compose their own medieval-style piece</li> <li>analyse and compare features of medieval music using key vocabulary</li> <li>refine and evaluate their work</li> </ul>
<b>Term 6 (June – July)</b>	Impressionism	<ul style="list-style-type: none"> <li>Learning how impressionist music describes a 'feel' for an event or place without reference to a detailed narrative or specific drama.</li> </ul>	<ul style="list-style-type: none"> <li>understand that a chord played in a particular spacing creates a distinctive effect</li> <li>know how to space a chord or use a cluster to enhance an effect or mood</li> </ul>

<b>YEAR 8</b>	<b>Theme Title</b>	<b>Key Areas of Knowledge Acquisition</b>	<b>Key Skills and Processes Learned</b>
<b>Term 1 (September – October)</b>	Reggae	<ul style="list-style-type: none"> <li>Learning how to recognise and use characteristics of reggae with an understanding of devices, conventions and context.</li> </ul>	<ul style="list-style-type: none"> <li>participate in group arrangement tasks using a variety of notations</li> <li>arrange pitches and rhythm patterns to show understanding of texture, pitch, duration and harmony.</li> </ul>
<b>Term 2 (November – December)</b>	Making connections	<ul style="list-style-type: none"> <li>Learning how diverse improvisation traditions are a common feature of music from across the world.</li> </ul>	<ul style="list-style-type: none"> <li>explore relationships between sound and show awareness of how different parts fit together</li> <li>perform by ear and show awareness of other performers in an ensemble</li> <li>improvise melodic and rhythmic phrases as part of a group performance</li> </ul>
<b>Term 3 (January – February)</b>	Going solo	<ul style="list-style-type: none"> <li>Learning about the interplay between the soloist and large/small groups in a range of genres.</li> </ul>	<ul style="list-style-type: none"> <li>explore the use of musical devices</li> <li>perform independent parts from notation and memory and show awareness of their own contribution</li> <li>analyse and compare the musical features of a variety of solo extracts</li> </ul>
<b>Term 4 (March – April)</b>	Jazz improvisation	<ul style="list-style-type: none"> <li>Learning about the characteristics of jazz music, and how to compose and perform jazz music using improvisational techniques consistent with the musical style and genre.</li> </ul>	<ul style="list-style-type: none"> <li>improvise melodies and rhythms within given structures</li> <li>analyse and compare the musical features of a variety of jazz music</li> <li>create and perform call and response sequences keeping to a modal framework</li> </ul>
<b>Term 5 (April – May)</b>	Night music	<ul style="list-style-type: none"> <li>Learning about the characteristics and devices identified both in music inspired by night and genres associated with night.</li> </ul>	<ul style="list-style-type: none"> <li>explore the use of musical devices and how music reflects time and place</li> <li>perform significant parts from notations and memory</li> <li>suggest improvements to their own and others' work</li> </ul>
<b>Term 6 (June – July)</b>	Film music	<ul style="list-style-type: none"> <li>Learning how music can enhance the visual images and dramatic impact of film, and can reflect the emotional and narrative messages of the drama.</li> </ul>	<ul style="list-style-type: none"> <li>identify and explore the expressive intentions of a variety of film music extracts</li> <li>music for a film extract using techniques learned</li> <li>refine and improve their work</li> <li>use relevant notations to express their intentions</li> </ul>

<b>YEAR 9</b>	<b>Theme Title</b>	<b>Key Areas of Knowledge Acquisition</b>	<b>Key Skills and Processes Learned</b>
<b>Term 1 (September – October)</b>	Chords into jazz	<ul style="list-style-type: none"> <li>Learning how jazz musicians use chords as a basis for creating and improvising melodies within a harmonic framework.</li> </ul>	<ul style="list-style-type: none"> <li>identify and appraise the use of chords in a variety of jazz music</li> <li>improvise using the blues scale</li> <li>compose a piece of jazz that uses added</li> </ul>

			note chords, 7 <sup>th</sup> chords, jazz riffs and improvisation sections
<b>Term 2 (November – December)</b>	From Transylvania to the Balkans	<ul style="list-style-type: none"> <li>Learning about the characteristics and contexts of music-making in the Balkans and explore how Balkan folk music has influenced composers.</li> </ul>	<ul style="list-style-type: none"> <li>Perform an independent part in a piece of music</li> <li>recognise and discuss the use of ornaments</li> <li>compose a piece of music using features of Balkan music</li> <li>appraise and identify strengths and weaknesses in their own and others' work</li> </ul>
<b>Term 3 (January – February)</b>	Improvisation and organisation	<ul style="list-style-type: none"> <li>Learning about common processes and procedures associated with 'improvisational' keyboard genres of the Baroque and making connections with non-western music.</li> </ul>	<ul style="list-style-type: none"> <li>improvise on the notes of the D minor scale</li> <li>compose, perform and improvise on an Indian raga</li> <li>identify similarities and differences between Baroque organ toccatas and Indian ragas.</li> </ul>
<b>Term 4 (March – April)</b>	Polyrhythm into minimalism	<ul style="list-style-type: none"> <li>Learning about idiomatic characteristics and devices identified in polyrhythmic music and making connections with contemporary minimalist styles.</li> </ul>	<ul style="list-style-type: none"> <li>perform a cyclic rhythm as part of a class polyrhythmic texture</li> <li>perform melody and harmony parts accurately and with a sense of rhythm</li> <li>compose a minimalist piece using a melodic motif</li> <li>organise the structure of the piece</li> </ul>
<b>Term 5 (April – May)</b>	Music for special occasions	<ul style="list-style-type: none"> <li>Learning about the challenge of composing music to a brief or commission for a particular event, occasion or audience.</li> </ul>	<ul style="list-style-type: none"> <li>compose a two-part fanfare using the notes of the harmonic series</li> <li>compare and contrast the features in music used for weddings and funerals</li> <li>take part in a class performance</li> <li>compose their own special occasion music</li> </ul>
<b>Term 6 (June – July)</b>	Making arrangements	<ul style="list-style-type: none"> <li>Learning how to analyse and explore common processes, procedures and conceptions relating to arranging music.</li> </ul>	<ul style="list-style-type: none"> <li>compose a set of musical variations on a theme using different musical devices and elements</li> <li>compare and create arrangements of a popular song.</li> </ul>

<b>YEAR 10</b>	Theme Title	Key Areas of Knowledge Acquisition	Key Skills and Processes Learned
Examination Board and Specification Title & Number: Edexcel GCSE in Music (2MU01)			

<ul style="list-style-type: none"> <li>Recommended reading/preparation:  For useful background on jazz, see <i>The History of Jazz</i> by Ted Gioia (Oxford, 1999)  For useful background on Miles Davis, see <i>Kind of Blue</i> by Ashley Kahn (Granta, 2002)  For useful background on Buckley, see <i>Dream Brother – The Life and Times of Jeff and Tim Buckley</i> by David Browne (Fourth Estate, 2001)  An interview with Moby can be found in the monthly publication <i>Sound on Sound</i> (February 2000)</li> </ul>			
<b>Term 1 (September – October)</b>	<b>Staff notation (Units 1, 2 and 3)</b> <b>Moby: 'Why Does My Heart Feel So Bad' (AoS 3)</b>	<ul style="list-style-type: none"> <li>Students internalise the concept of rising/falling pitch by step and leap by singing extracts of melodies from any of the set works or from other songs.</li> <li>Unit 1: Rehearse and solo and performances</li> </ul>	<ul style="list-style-type: none"> <li>To understand the basics of staff notation including the main symbols used and how they relate to the students' own instruments/voice.</li> <li>To understand the importance of production elements in creating the overall texture</li> </ul>
<b>Term 2 (November – December)</b>	<b>Melody and Harmony:</b> <b>Miles Davis: 'All Blues' (AoS 3)</b> <b>Buckley: 'Grace' (AoS 3)</b> <b>Choose solo performance piece to record.</b>	<ul style="list-style-type: none"> <li>Brief overview of the origins of jazz and the place of Miles Davis within the genre.</li> <li>Brief analysis of the track.</li> <li>Buckley: To understand the context of the song as a guitar-based track written in the early 1990s</li> <li>Class listens to the set works, focusing on various musical elements and answering questions on these</li> <li>Students form opinions on each of the songs, expressing these with valid, musical justification.</li> <li>Unit 1: Rehearse and record solo performances</li> </ul>	<ul style="list-style-type: none"> <li>To develop students' understanding of improvising techniques in the context of jazz and blues</li> <li>To understand the context of the set work as part of a genre-changing album</li> <li>To learn about the origins of jazz with its roots in the blues</li> <li>To be able to identify the main features of 'All Blues' using appropriate musical vocabulary.</li> <li>To understand the context of the song as a guitar-based track written in the early 1990s</li> <li>To recognise the harmonic implications of guitar chords (studying the harmony from the perspective of the guitar chord shapes rather than from a western harmony perspective)</li> <li>To recognise the guitar techniques used</li> </ul>
<b>Term 3 (January – February)</b>	<b>Introduction to the musical eras: Baroque, Classical and Romantic (AoS 1)</b> <b>Area of Study 1:</b> <b>Handel: 'And the Glory of the Lord'</b> <b>Choose ensemble performances to be rehearsed and recorded over the next 8-12 weeks.</b>	<ul style="list-style-type: none"> <li>Class listens to: <ul style="list-style-type: none"> <li>- Handel 'And the Glory of the Lord'</li> <li>- Mozart '1st Movement of Symphony no. 40'</li> <li>- Chopin 'Prelude no. 15, Op. 28' as a starting point.</li> </ul> </li> <li>Other related pieces may also be used. Students research the composers' backgrounds and make presentations to each other.</li> <li>Class listens to the set work, focusing on various musical elements and answering questions on these (including identifying the forces used, texture, dynamics, etc)</li> <li>Students form opinions on the set work, expressing this with valid, musical justification</li> </ul>	<ul style="list-style-type: none"> <li>To develop an understanding of the chronological development of western classical music from 1600-1899 (Area of Study 1)</li> <li>To understand the historical context of the music.</li> <li>To understand the context of the set work as part of one of the most well-known and loved of all oratorios</li> <li>To understand the position and role of the set work in the overall oratorio</li> <li>To develop an understanding of the use of Baroque conventions within the set work</li> <li>To recognise and be able to use relevant musical vocabulary</li> <li>To recognise the forces used in the recording including SATB choir.</li> </ul>
	<b>Area of Study 1:</b>	<ul style="list-style-type: none"> <li>Class listens to the set work, focusing</li> </ul>	<ul style="list-style-type: none"> <li>To understand the context of the set</li> </ul>

<p><b>Term 4 (March – April)</b></p>	<p><b>Mozart: '1st Movement from Symphony no. 40'</b></p> <p><b>Area of Study 1:</b> <b>Chopin: 'Prelude no. 15 from Op. 28'</b></p>	<p>on various musical elements and answering questions on these (including identifying the forces used, texture, dynamics etc)</p> <ul style="list-style-type: none"> <li>Students form opinions on the set work, expressing this with valid, musical justification.</li> </ul>	<p>work and its place in the genre as a sonata from 1st movement of a classical symphony</p> <ul style="list-style-type: none"> <li>To learn about the importance of structure within classical works and of the role played by tonality and key structure</li> <li>To learn about sonata form and its main elements as evidenced in the set work</li> <li>To be able to identify the elements that make this an archetypal piece of music from the classical era</li> <li>To recognise and be able to use relevant musical vocabulary.</li> <li>To be able to recognise the sound of all the instruments in the classical orchestra.</li> <li>To understand the context of the set work as part of the romantic piano repertoire</li> <li>To learn about the development of the piano and the virtuoso musician in the context of the romantic era</li> <li>To recognise the use of romantic conventions within the set work. To recognise and be able to use relevant musical vocabulary.</li> </ul>
<p><b>Term 5 (April – May)</b></p>	<p><b>Unit 2: Compositions and preparing a score/commentary.</b> <b>Unit 1: Re-recording solo and ensemble performances as appropriate.</b></p>	<ul style="list-style-type: none"> <li>Students choose to compose a piece of music based on AoS1 or AoS3.</li> <li>Students re-record their performance as necessary.</li> </ul>	<ul style="list-style-type: none"> <li>To write short melodic ideas in staff notation</li> <li>To be able to harmonise melodies using primary and secondary triads.</li> <li>To plan a structure to their composition.</li> </ul>
<p><b>Term 6 (June – July)</b></p>	<p><b>Unit 2: Record compositions and prepare a score/commentary.</b> <b>Unit 1: Re-record solo and ensemble performances as appropriate.</b> <b>Recap setworks from AoS1 and AoS3</b></p>	<ul style="list-style-type: none"> <li>Students continue with their composition from AoS1 or AoS3.</li> <li>Students continue to re-record their performance as necessary.</li> </ul>	<ul style="list-style-type: none"> <li>To refine and improve their compositions by adding music elements where necessary.</li> </ul>