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MUSIC Department – Curriculum Map 2020-21

Yr7 (KS3)	Topic Area	Knowledge/Skills that are taught	Resources/support at home
Autumn 1	Get Rhythm - Musical Elements: Rhythm & Pulse, Polyrhythms and Body Drum Kit & Literacy (musical and phonetic)	**a. Rhythm & its cultural context** **b. Rehearsal & Performance skills** **c. Logic software** 1. Students learn how to play drums and hand percussion from around the world considering timbre (Wood / Metal / Skin), technique (resonance/ pitch) and textures (call and response / unison / syncopation 2. Body Drum kit; layering 2-3 independent patterns individually and 4 beat graphic notation 3. Students learn about the role and context of drumming in society around the world 4. Students create an exemplar a cappella vocal composition layering ostinato with awareness of polyphony, call and response, unison, imitation. 5. Students create an assessed group instrumental composition that is Polyrhythmic using Ternary form ABA. In this task they will learn about Metre / Italian Terms / Rhythmic notation / Rests / Structure and contrast. 6. Students explore musical and cultural features of rhythm from Africa, Japan and Latin America, using phonetics to apply the oral tradition	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

		7. Identifying musical ways in which to achieve contrast using the Musical Elements; dynamics, texture, timbre, tempo, pitch (English and Italian terms)	
Autumn 2	**Pitching In - Musical Elements; Pitch, Melody & Motifs**	**Composing melodic motifs/ leitmotifs:** 1. Students will learn how to analyse motifs from established romantic/C20 composers and learn about compositional techniques; tremolo, pizzicato, glissando, trill to recreate animals/ insects/ characterisation 2. Students will learn how to aurally recognise and describe using correct music terminology, pitch from one note to another; step/ leap, up/ down, repetition (conjunct/ scalic/ ascending/ descending) 3. Students will learn about Leitmotifs and which composer pioneered this (Wagner) before its wider use in film music. How can music portray an emotion, a movement or a character? (Peter and the Wolf / Carnival of the Animals / Jaws / Star Wars/ Flight of the Bumblebee, Wasp Overture). 4. Using Logic software in pairs, students learn about basic audio settings and record/ editing functions before creating an original animal motif and accompaniment (2-3 tracks with intro/ outro) selected resources to suit the cultural/ geographical nature of the animal. 4-8 bars long 5. Extension: Using the Elements of Music students will create a Motif for a character from The Twits	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

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Spring 1	Words and Music; Japanese Haiku & culture & national music & Links with Literacy/ English grammar	**Word-setting:** 1. The importance of words and how we use them in music; different examples analysed from genres across time and place, and their purpose/ impact on their audience 2. Counting syllables and 'rules' of Haiku poetry 3. Investigate the context of Japanese culture and its musical traditions; koto, shakuhachi, taiko/ kodo 4. Pentatonic tonality; major and minor and its relationship to words - meaning and mood 5. Word-setting techniques; syllabic /melismatic / word painting. 6. Notation of pentatonic scales by ear and inputting using music software e.g. Sibelius, by hand 7. Accompaniment styles - ostinato, drone, tremolo, rhythm and tempo exemplified to set the tone/ mood of the poem	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC
Spring 2	Words and Music; Rap/ Hip hop – musical features , styles and its influences	**Word-setting: Rap** 1. History of rap; timeline and origins from 1970s onwards; important artists and cultural/ social context – past and present. 2.The impact of rap on the modern music scene and its influence/ stereotypes	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

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Links with Literacy/ English grammar | 3. Common features in the performance of rap: word stress, content, expression, rhythm, flow.

4. Lyric writing; conveying a message/ having something important to say through music, word-play, rhyme and satire. Where does our inspiration come from?

5. Speaking to a beat; different styles of rap and it's evolution over time/ word stress and tempo

6. Identifying backing tracks and their differing styles, learning about tempo, bass, use of technology : loop, riff, sample (Logic X), bpm

7. Ultrabeat; how to create your own beat using Logic X

8. Lyric and song structures; verse-chorus and strophic form | |
| Summer 1 | **Words and Music; Character Song 1** | **Word-setting: Musical Theatre; Fairy Tales/ Composing a character song**

1.   Inventive, fantastical lyric writing that promotes imaginative characters and explores more in-depth understanding of their personality in order to portray musically through musical theatre.

2.   Verse-chorus form and strophic/ through-composed structures explored across timeline of musical theatre history; important composers and cultural/ social context and the innovators

3. Characterisation through pitch, tempo, accompaniment styles, rhythm and timbre; what are you trying to convey to the audience? Pitch, rhythm, tempo, | 1. **MP3s**
2. Bandlab
3. Midi Keyboard
4. Google Classroom
5. Laminates - Theory sheets
6. Booklets
7. Websites - available on GC |

		tonality 4. Motif to melody; what is the difference? How do you extend a motif into a melody; line structure and which notes to use.	
Summer 2	**Words and Music; Character Song 2**	**Exploration of Musical Theatre; Fairy Tales: Character song-writing** 1. Using your voice in performance; projection, diction, breathing and tone. Communication skills and eye contact; physical presence 2. Refining your work – 'work in progress' performance/ modelling to the class – work videoed, feedback given and targets set to inform and exemplify standards/ next steps 3. How to prepare for a final performance and performing under pressure; strategies to do your best	
Yr8 (KS3)	**Topic Area**	**Knowledge/Skills that are taught**	**Resources/support at home**
Autumn 1	Harmony & Musical Literacy	Harmony: Chords & Chord Sequences 1. Aural recognition practice; concord/ discord and finding the vocabulary to describe the sounds of the chords/ expressive impact and context of these chords e.g. film music/ pop songs. 2. Categories of chords noting the prefix 'con' and 'dis' often used in music	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

3. Semitones and tones; counting

4. Emphasis on learning and applying chord formula to work out all chords that are taught this term; concord, discord, major, minor (diatonic), dominant 7ths, diminished 7ths, augmented chords, major 7th chords

5. Aural recognition of the chords named above; how to practice

6. Coding of the chords using musical symbols as abbreviations including roman numerals, letters, and their context in popular music, classical music and jazz

7. Interpreting chord symbols from musical scores; applying the formula and locating the notes – making connections between hearing, reading, interpreting and playing

8. Chord sequences & inversions; why we rearrange the notes of a chord in a sequence of chords. How these chords are labelled using inversions

9. Combining theory and practice of interpreting and playing chord sequences, and identifying the most common sequences across a diverse range of pieces from Baroque to the present.

10. Linking music history with the C20 where common chord sequences reoccur over centuries of music across genres; hearing examples and making links across time, culture and context

11. Melodic lines and lyrics; features of Blues music

12. Swung rhythms; what it sounds like and looks like

Autumn 2	Tonality and Improvisation - Blues & Links with History and Slave Trade & British Values	**Tonality & Improvisation; Blues** 'Blues' is taught across a historical timeline in order to better understand its social/ historical/ musical context and the influences of important musicians on the musical landscape of the C20 Aural recognition practice; identify the 3 primary chords and their roman numerals; in C and different keys. Students are taught how to play them in a 12 bar sequence with awareness of fingering and hand positions. Students are taught how to locate notes and reference points on a keyboard. How to play the 7 notes of a C blues scale with knowledge of the 3 'blue notes' fluently/ correct fingering How to improve your blues scale improvisation for a performance in a pair with the teacher who accompanies and assesses.	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC
Spring 1	**Reggae Music**	**Chord Progressions and simple melody writing**	

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Spring 2	Music in the Media – Adverts & **Careers in Music (Film & TV, & Music Therapy)** & Psychology and Science of Music & Presentation skills (workplace)	**Music in the Media: Adverts (Jingles, Hooks & Riffs)** 1. Why do the media use music? Analysis of adverts and music across the decades 1950s-present 2. Social and musical stereotypes across the decades including use of jingles 3. Practice critical listening to identify instruments, style, use of language and jingles in relation to target audience 4. Psychology of music; what does a composer do to change the way we feel? Compositional techniques used 5. How to create a memorable motif/ catchy jingle; features of motifs 6. How to plan and rehearse the sale of a product including music/ visual and information (inform/ entertain/ sell) 7. Presentation skills; class Dragons Den	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC
Summer 1		**Music in the Media: Film - Creating Tension; Moonlight Man clip.** 1. How does a composer achieve an emotional reaction from the audience? Analysis of film clips and soundtracks to exploit the emotions of the listener	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

		across different genres	
		2. Composition techniques – what are they and do they work? Pairing the wrong film clip to a soundtrack. Aural perception and discrimination skills to analyse and categorise sound	
		3. Compositional techniques; layering and 'build', pedal notes, dissonance, use of silence, motifs, mickey-mousing, extremes of pitch, playing techniques, instrumentation – critical listening and assessment of impact	
		4. How to build tension; layering drones to achieve the ultimate tension using Logic X	
		How to create and edit samples	
		Logic X editing functions; EQ, reverb, piano roll editing/ note input, synth sounds/ pads/ cinematic sounds, arpeggiator	
		How to synchronise a soundtrack to the visual action using music only and not sound effects; what are the most important parts of the action to synchronise with music	
		Building tracks with texture and structure to create tension; what more can you do as a composer to increase tension further	
Summer 2	Ensemble Skills – Cover Song	**Cover Song:** ● Students will prepare a performance either as a solo or in groups from a selection of songs provided by the Music Department. ● They will look at the difference between the recreation of a song or a	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets

		cover.	7. Websites - available on GC
		● Once they have decided on a song they will allocate roles and begin to plan and devise rehearsals, learn the parts necessary, learn or develop their skills on the instruments they have chosen to use. ● Students will source the music that they use and arrange it accordingly.	
Yr9 (KS3)	**Topic Area**	**Knowledge/Skills that are taught**	**Resources/support at home**
Autumn 1	20th Century Art House - Music; innovators and rule-breakers! & Links with Art	**20th Century Art Music - Experimentalism & Minimalism:** ● The 'rules' of composition and what had gone before; expected traditions in keeping with style and period of history - a brief summary of Medieval-Modern ● How 'The Arts' are intrinsically linked over time - how one has inspired the other; art, music, theatre, literature, architecture (Art Movements; minimalism, impressionism, expressionism, aleatoric, serialism…Escher, Dali, Monet, Munch, Kandinsky etc ● What was new in music? Reactionary composers from Beethoven to Wagner to Debussy to C20 Art Music; how they changed the musical landscape and their influence ● In-depth learning about Minimalism; musical features and characteristics, and how they are used to build a composition; hypnotic or just plain boring? ostinati, cells, layering, metamorphosis, phase shifting, note addition/ subtraction, diatonic tonality ● Pure minimalism V commercial minimalism; Phillip Glass, Steve Reich, Mike Oldfield, (film and TV) dance music (EDM) ● How to compose a minimalist piece (pairs) using Music Software; a	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC

		focus on minimalist techniques within planned texture, structure and 'build and drop' ● Serialism; Schoenberg and the Second Viennese School - its context and concept ● Method of completing a Serialist matrix; demonstrate individually, and how the matrix can be used to construct a piece of serialist music ● Learn and apply new key words and new vocabulary to describe C20 Avante Garde music heard ● Graphic notation; interpreting symbols and detailed/ scored performance directions, including new ways to produce sound (timbre) ● Role of the performer in composing new music/ interpreting modern scores	
Autumn 2	**Dance Music**	Exploration of Dance Music through the ages: Renaissance - Pavane Baroque - Gigue Classical - Minuet Romantic - Waltz 20th Century - Disco Contemporary - EDM	1. **MP3s** 2. Bandlab 3. Google Classroom 4. Booklets 5. Websites - available on GC

		1. Typical rhythmic patterns for each genre -how to differentiate and perform	
		2. Typical instrumentation for each period. The evolution of musical instruments over time.	
		3. Particular focus on Body Drum Kit - performing multiple complex rhythm patterns as an individual to reinforce the necessity for pulse.	
		4. Focus on Renaissance Music and the performance of a Pavane both as a group and individual.	
		5. Focus on Disco Music with the performance of Back Beat / Four to the Floor and chords	
		6. Focus on Electronic Dance Music - Use of EDM genres within music.	
		7. Creation of a Trap Beat using Logic, Garage Band or Band Lab. This will reinforce the complex syncopation needed for the Trap Beat to happen and the need for subdivision of the beat.	
Spring 1	1. **Programme Music - Conflict** 2. **Links to the wider world; cross curricular themes and literacy:** 3. **(Geography/ History/ English/ Literature)**	**a. How music tells a story without narration or sound effects; how to achieve an emotion through composition** **b. Heroism & Pathos** **c. Leitmotifs** **d. Fanfare** 1. Wars set to Music; Vietnam War (Paul Hardcastle) Hundred Years War (Henry V), Crimean War (The Trooper), WW1 and WW2 1. Focus on both Romantic Music (leitmotif and programmatic content) (William Walton - Henry V) & Film Soundtracks; Gladiator opening scene, Schindlers List, Charge of the Light Brigade...analysis and appraisal skills/ application of music vocabulary 2. Morale boosting Popular songs; Andrews Sisters, It's a Long Way to Tipperary	6. **MP3s** 7. Bandlab 8. Midi Keyboard 9. Google Classroom 10. Laminates - Theory sheets 11. Booklets 12. Websites - available on GC

		with historical footage; discussion and debate	
		3. Hero themes; Wonder Woman (No Man's Land) Superman...analysis and appraisal skills. Application of music vocabulary	
		4. Compositional techniques to create emotion; manipulation and exploitation of ME; tremolo, layering,drones, crescendo, harmonics, dissonance, pitch range/ extremes, choice of timbres	
		5. Exemplar layering of drones to achieve the ultimate tension	
		6. How to create a Programmatic composition that reflects time, place and mood in connection with Conflict; structure & texture fundamental starting points	
		7. Editing skills (Logic)	

Spring 2	**20th Century Popular Music**
	
	2 pathways offered to y9 reflect music option pathways at KS4
	
	    4. Performance skills and technique
	
	OR
	
	    5. Remixing and editing skills (Logic)
		1. Performance skills and technique
		a. Students are taught to analyse which performance skills are important and to become conscious about the subconscious when watching a performance; active listening and appraising. How are we engaged as an audience and what would we expect to see/ hear that convinces us, and gives us satisfaction/ pleasure in a performance?
		b. Overcoming technical challenges in learning a piece/ song; how to practise
		c. How to practise performing
		d. Coping with nerves
		e. Presentation skills
		f. Expression and engagement; eye contact, voice, posture, breathing, movement
		
		2. Remixing & editing skills
		
		  e. editing a track with awareness of structure and texture; creative approaches to editing with musical intent
		  f. focus on placement of sound and sound quality in the stereo field
		  g. refining sound
			1. **MP3s**
			2. Bandlab
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		h. creative approaches to layering tracks within a remix; how can the music be the same but different?	
Summer 1	**Creating a soundtrack to fit the moving image (commercial film reel/ abstract). Have used A level MT task as stimuli**	Using A level Music Technology film clip or other suitable advert, students will compose their own soundtrack to moving images using Logic X. Samples may be used, but structure and texture are all important still, with synchronisation of key actions and musical accents.	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC
Summer 2	World Music – Salsa Time	**World Dance Music: Latin Salsa** 1. Students will explore the musical characteristics and features of Salsa Music (Montunos, Call and Response, Improvisation, Son Clave, Walking Bassline, Riffs) 2. Students will explore the history of Salsa in order to better understand the fusion of cultures that takes place (Cuba / Spain / Africa / USA) 3. Students will explore accompaniment styles & chords progressions. Major, minor and modes. 4. Use of syncopated rhythms and cross rhythms to create a "South-American" flavor to the music. 5. Students will create a simple piece of Salsa Music using simple percussion (Son Clave and Latin American Rhythms), Bass Line, Piano (or other instruments) Montunos, Structure (Call and Response and Spanish Language.	1. **MP3s** 2. Bandlab 3. Midi Keyboard 4. Google Classroom 5. Laminates - Theory sheets 6. Booklets 7. Websites - available on GC