

**Curriculum Intent**

The study of Music is essential to developing a young person's identity and to help them make sense of who they are and how they fit into today's world, its study will develop critical thinking, the skills of evaluation and refining and the ability to work with others. As a truly Universal Language it can unite us, help us to express our emotions and communicate with others either through our listening choices or by making music with others. Through the study of Music at Fortismere, students will develop a better understanding of different cultures, the common threads that tie us together across our global society and how music can be used as a powerful tool for good in the world. Within the Music Department we strive to teach our students how emotions can be expressed, how imagination can be sparked through composition, listening and performing and ultimately to ignite an interest within our young musicians that will inspire a lifelong love of learning which will develop as they go through life beyond these early stages of their journey.

The study of Music at Fortismere is underpinned by the development of key skills which will support our students both academically and emotionally. Our students will learn to analyse the music that they listen to and in doing so become more critical thinkers and active listeners, they will learn to recognise principal themes and how music is used as a way to express Social, Moral, Spiritual and Cultural differences. Through learning how to compose our students will learn to develop their own ideas, begin to express themselves emotionally and use their analysis of key universal themes into practice. These universal themes will include a range of genres, styles and traditions, including our great composers and musicians.

Students will also have the opportunity to perform within groups or individually and in doing so will develop interpersonal, memory and evaluation skills. This will include singing and the use of voices, learning how to use instruments and technology in order to progress toward musical excellence. These three areas of study will be evident in lessons and delivered by a team of music specialists dedicated to creating an exciting and challenging environment for all students of all abilities.

At Fortismere, the study of Music in the classroom is further complemented by extra-curricular opportunities which make the most of the opportunities in our local community and the wider world. Students are able to take part in a variety of ensembles both within their own peer groups and as part of cross generational groups such as our Community Choir and Symphony Orchestra. They are also offered the chance to take part in workshops, seminars and concerts throughout the year as well as make music within their local, wider and world community.

Yr7 (KS3)	Topic Area	Knowledge/Skills that are taught	Knowledge/Skills revisited	What does good look like?	Resources/support at home
Autumn 1	<p>Get Rhythm - Musical Elements: Rhythm &amp; Pulse, Polyrhythms and Body Drum Kit</p> <p>&amp; Literacy (musical and phonetic)</p>	<p><b>a. Rhythm &amp; its cultural context</b></p> <p><b>b. Rehearsal &amp; Performance skills</b></p> <p><b>c. Logic software</b></p> <ol style="list-style-type: none"> <li>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)</li> <li>Body Drum kit; layering 2-3 independent patterns individually and 4 beat graphic notation</li> <li>Students learn about the role and context of drumming in society around the world</li> <li>Students create an exemplar a cappella vocal composition layering ostinato with awareness of polyphony, call and response, unison, imitation.</li> <li>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 /</li> </ol>	<ul style="list-style-type: none"> <li>Key words; djembe, talking drum, call and response, unison, syncopation, rhythm/pulse, ostinato/i</li> <li>Naming percussion instruments from around the world, including orchestral percussion</li> <li>Rehearsal skills; target setting, delegation and time management</li> <li>Recording ideas using graphic notation and phonetics</li> <li>Performance skills; communication, eye contact, musical signals, ensemble seating plan</li> </ul> <p>Use of the voice; techniques</p> <p>Structuring composition; beginning, middle, end (like</p>	<p>Ability to recognise the sound and names of percussion instruments and timbres, and apply/ describe them using taught music vocabulary</p> <ul style="list-style-type: none"> <li>Recall social context of drumming from Africa in particular, and the role of the master drummer</li> <li>Students organise and layer ostinato with awareness of spacing; texture and structure, sustaining concentration and listening skills to enable them to maintain an individual part within an ensemble.</li> <li>Critically appraise their own work and identify ways to improve and extend their work within a time frame.</li> <li>Record their ideas and progress in their booklets in such a way that enables them to learn their parts reliably over time.</li> <li>Make connections between the music they listen to as stimuli and how it influences their own work.</li> </ul>	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> <li>Google Classroom</li> <li>Laminates - Theory sheets</li> <li>Booklets</li> <li>Websites - available on GC</li> </ol>

		<p>Rests / Structure and contrast.</p> <p>6. Students explore musical and cultural features of rhythm from Africa, Japan and Latin America, using phonetics to apply the oral tradition</p> <p>7. Identifying musical ways in which to achieve contrast using the Musical Elements; dynamics, texture, timbre, tempo, pitch (English and Italian terms)</p>	<p>a story)</p> <p>Remembering rhythms using words/ sentences</p> <p>Musical elements; tempo, dynamics, texture and rhythms (use of English)</p> <p>Difference between rhythm and pulse</p>	<ul style="list-style-type: none"> <li>● Reacting and adjusting to music heard.</li> </ul> <p>Performing with awareness of ensemble positions when performing, eye contact, silent communication, leadership and awareness of occasion/ audience</p> <p>Contrast in music; how this can be demonstrated in group composition using rhythms, texture, tempo and dynamics</p> <p>Spell 'rhythm' accurately</p>	
Autumn 2	<b>Pitching In - Musical Elements; Pitch, Melody &amp; Motifs</b>	<p><b>Composing melodic motifs/ leitmotifs:</b></p> <p>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</p> <p>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)</p>	<ul style="list-style-type: none"> <li>● Recall how a motif is constructed; what a composer might do when selecting timbre, pitch, tempo, rhythm to represent a person, place or mood</li> <li>● Recognise playing techniques and Italian terms introduced in Autumn 1 to create effect and dramatic impact</li> <li>● Structuring a composition no matter how short (4-8 bars); intro, melody and accompaniment, outro</li> </ul>	<ul style="list-style-type: none"> <li>● Apply and transfer music vocabulary across different extracts of music heard.</li> <li>● Make use of playing techniques in their own work for intentional dramatic impact and effect</li> <li>● Awareness of structure and texture when composing as fundamental; 'order of ideas' and 'build and drop' (avoidance of static texture/ lack of emotional impact and engagement of the listener)</li> <li>● Music composed evokes the intended animal/ context</li> </ul>	<ol style="list-style-type: none"> <li>1. MP3s</li> <li>2. Bandlab</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>

		<p>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).</p> <p>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</p> <p>5. Extension: Using the Elements of Music students will create a Motif for a character from The Twits</p>	<ul style="list-style-type: none"> <li>Logic software; basic audio settings and record / editing functions</li> </ul>	<p>through the use and manipulation of MEs</p> <ul style="list-style-type: none"> <li>Music technology etiquette of basic audio set up and storage of equipment</li> <li>Music technology editing functions ; automation, reverb, cut, copy, paste, duplicate, piano roll, inputting notes</li> </ul>	
Spring 1	<p><b>Words and Music; Japanese Haiku &amp; culture &amp; national music</b></p> <p><b>&amp; Links with Literacy/ English grammar</b></p>	<p><b>Word-setting:</b></p> <p>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</p> <p>2. Counting syllables and ‘rules’ of</p>	<p>Counting syllables</p> <p>Families of instruments and their timbres; percussion, strings and woodwind</p> <p>Structuring a composition; intro, melody and accompaniment, outro</p>	<p>Selecting words that are nearly all/ all verbs, nouns, adjectives with use of simile, alliteration, metaphor, onomatopoeia to create word-painting and strong imagery</p> <p>Selecting an appropriate pentatonic scale to suit the tone/</p>	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> <li>Google Classroom</li> <li>Laminates - Theory sheets</li> <li>Booklets</li> <li>Websites - available on GC</li> </ol>

		<p>Haiku poetry</p> <p>3. Investigate the context of Japanese culture and its musical traditions; koto, shakuhachi, taiko/ kodo</p> <p>4. Pentatonic tonality; major and minor and its relationship to words - meaning and mood</p> <p>5. Word-setting techniques; syllabic /melismatic / word painting.</p> <p>6. Notation of pentatonic scales by ear and inputting using music software e.g. Sibelius, by hand</p> <p>7. Accompaniment styles - ostinato, drone, tremolo, rhythm and tempo exemplified to set the tone/ mood of the poem</p>	<p>(structure and texture)</p> <p>Tonality; the notes / 'ingredients' you can use in your 'recipe' / composition Pentatonic / prefix/ 'penta'</p>	<p>mood/ content of the poem. Setting the words with suitable word stress and melodic direction over three lines; possibly ABA line structure</p> <p>Making use of both syllabic and melismatic word-setting Word-painting is apparent and applied for intended expressive effect</p> <p>Accompaniment styles set the tone/ mood of the poem through use of rhythm and tempo</p> <p>Reflect on modelled student 'work in progress' mid-project, to edit and refine their work</p>	
Spring 2	<p><b>Words and Music; Rap/ Hip hop – musical features , styles and its influences</b></p> <p><b>&amp; Links with Literacy/ English grammar</b></p>	<p><b>Word-setting: Rap</b></p> <p>1. History of rap; timeline and origins from 1970s onwards; important artists and cultural/ social context – past and present.</p> <p>2.The impact of rap on the modern music scene and its influence/</p>	<p>Psychology of music; emotional/ dramatic/ expressive impact of music on the listener – music can change the way we feel</p> <p>Extends rhythmic skills and knowledge learnt in Autumn 1-2</p>	<p>Lyrics created with intent and meaning; awareness of grammatical techniques for expressive effect and impact</p> <p>Lyrics colour-coded to aid performance for group members and underlined to show word-stress</p> <p>Ability to recall important figures in the timeline/ history of rap and</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Bandlab</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>

		<p>stereotypes</p> <p>3. Common features in the performance of rap: word stress, content, expression, rhythm, flow.</p> <p>4. Lyric writing; conveying a message/ having something important to say through music, word-play, rhyme and satire. Where does our inspiration come from?</p> <p>5. Speaking to a beat; different styles of rap and it's evolution over time/ word stress and tempo</p> <p>6. Identifying backing tracks and their differing styles, learning about tempo, bass, use of technology : loop, riff, sample (Logic X), bpm</p> <p>7. Ultrabeat; how to create your own beat using Logic X</p> <p>8. Lyric and song structures; verse-chorus and strophic form</p>	<p>Importance of words and their impact through music across cultures and contexts - Spring 1</p> <p>Grammatical techniques from Spring 1 and English</p> <p>Use of Logic X; basic audio settings and editing/ recording functions, and etiquette of storage</p> <p>Editing skills; the importance of critical listening and thinking skills</p> <p>Syllabic word-setting and word stress</p> <p>Tempo/ bpm</p> <p>Verse-chorus form</p>	<p>their contribution and impact on future musicians/ generations</p> <p>Using Logic X with greater independence, select or create a backing track using I Mac shared resources folder or Ultrabeat and loop.</p> <p>Use of original additional tracks to build melodic and texture interest</p> <p>Performance of rap/ lyrics with style and rhythmic emphasis, fluency and variation of vocal tone (live or recorded on Logic)</p> <p>Stylistic use of Ultrabeat showing understanding of drum and bass, tempo and selections</p> <p>Clarity of diction and flow in performance</p>	
Summer 1	<b>Words and Music; Character Song 1</b>	<b>Word-setting: Musical Theatre; Fairy</b>	Grammatical techniques to personalise the chosen	Imaginative story-telling through evocative and persuasive	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> </ol>

		<p><b>Tales/ Composing a character song</b></p> <ol style="list-style-type: none"> <li>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.</li> <li>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</li> <li>3. Characterisation through pitch, tempo, accompaniment styles, rhythm and timbre; what are you trying to convey to the audience? Pitch, rhythm, tempo, tonality</li> <li>4. Motif to melody; what is the difference? How do you extend a motif into a melody; line structure and which notes to use.</li> </ol>	<p>character (eg The Dentist – Little Shop of Horrors)</p> <p>Structuring the lyrics; progressive story-telling in the verses with a clear chorus message</p> <p>Features of a memorable melody</p> <p>Musical Elements; the signposts to guide our decisions when composing</p> <p>Rehearsal skills; delegation and critical listening skills to inform target setting and efficient use of rehearsal time</p> <p>Adjusting and reacting in performance</p>	<p>language in both narrative and lyric writing that portray vividly a character</p> <p>Contrast of melodic writing between verse and chorus; pitch, word setting, rhythm, word-painting, tempo</p> <p>Melodic lines are memorable and well structured</p> <p>Accompaniment style suits the intended characterisation and mood of the song; choice of instrumentation, tempo, pitch, rhythm, tonality and harmony</p> <p>Repetitive to ensure being catchy</p> <p>Clear structural plan to the song that all group members follow</p> <p>Adjusting and reacting in performance; communication skills/ signals/ eye contact</p> <p>Performed with confidence derived from both individual and group practise; all group members knowing and playing their part securely and fluently without hesitation or stopping</p>	<ol style="list-style-type: none"> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>
--	--	---	--	--	---

Summer 2	<b>Words and Music; Character Song 2</b>	<b>Exploration of Musical Theatre; Fairy Tales: Character song-writing</b> <ol style="list-style-type: none"> <li>Using your voice in performance; projection, diction, breathing and tone. Communication skills and eye contact; physical presence</li> <li>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</li> <li>How to prepare for a final performance and performing under pressure; strategies to do your best</li> </ol>	Performance skills; vocal technique, eye contact, ensemble playing/ seating  Clear plan of performance; order of play including how to start and end  Psychology of music; emotional/ dramatic/ expressive impact of music on the listener – music can change the way we feel	Projection of voice, clarity of diction, fluency and accuracy in performance maintaining concentration throughout, without distraction and with confidence. No hesitation.  Clear plan evident with musical/ physical signals agreed between the group  Playing/ singing a part securely and expressively  Ideas recorded to facilitate accurate performance	
<b>Yr8 (KS3)</b>	<b>Topic Area</b>	<b>Knowledge/Skills that are taught</b>	<b>Knowledge/Skills revisited</b>	<b>What does good look like?</b>	<b>Resources/support at home</b>
Autumn 1	Harmony & Musical Literacy	Harmony: Chords & Chord Sequences <ol style="list-style-type: none"> <li>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.</li> <li>Categories of chords noting the</li> </ol>	Aural recognition  Using language and music vocabulary to describe sound  Critical listening skills to identify features of music  Keyboard skills; technique	Quality of student language and music vocabulary used more frequently and securely, to describe sound both in written and verbal form.  Ability to count securely in semitones and tones, and both learn and apply chord formula to work out note names	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> <li>Google Classroom</li> <li>Laminates - Theory sheets</li> <li>Booklets</li> <li>Websites - available on GC</li> </ol>



		<p>prefix 'con' and 'dis' often used in music</p> <p>3. Semitones and tones; counting</p> <p>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 7<sup>th</sup> chords</p> <p>5. Aural recognition of the chords named above; how to practice</p> <p>6. Coding of the chords using musical symbols as abbreviations including roman numerals, letters, and their context in popular music, classical music and jazz</p> <p>7. Interpreting chord symbols from musical scores; applying the formula and locating the notes – making connections between hearing, reading, interpreting and playing</p> <p>8. Chord sequences &amp; inversions; why we rearrange the notes of a chord</p>	<p>Navigating the Musical Alphabet on an instrument</p> <p>How melodies move</p> <p>Tempo and rhythm; what are they and how do we describe them</p> <p>Flattened notes <i>b</i></p> <p>Dotted rhythms</p> <p>Syncopation</p>	<p>Transfer knowledge to independent learning by deciphering songs and chord sequences</p> <p>Make use of chord symbols in writing their own compositions</p> <p>Showing their understanding by working out chords and sequences independently from symbols</p> <p>Applying chord inversions when playing chord sequences</p> <p>Mostly conjunct with a balance of ascending and descending movement, repeated notes and stylish techniques glissando/ tremolo.</p> <p>Confident navigation of the blues scale on any melodic instrument/ voice</p> <p>Swung rhythms played fluently and consistently in time</p> <p>Range of the instrument could be exploited but a leaning towards the 'blue notes' to show awareness of style, and more complex fills that show some</p>	
--	--	---	--	--	--

		<p>in a sequence of chords. How these chords are labelled using inversions</p> <p>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.</p> <p>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</p> <p>11. Melodic lines and lyrics; features of Blues music</p> <p>12. Swung rhythms; what it sounds like and looks like</p>		<p>variety of rhythms and syncopations</p>	
--	--	--	--	--	--

<p>Autumn 2</p>	<p>Tonality and Improvisation - Blues</p> <p>&amp;</p> <p>Links with History and Slave Trade</p> <p>&amp;</p> <p>British Values</p>	<p><b>Tonality &amp; Improvisation; Blues</b></p> <p>‘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</p> <p>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.</p> <p>Students are taught how to locate notes and reference points on a keyboard.</p> <p>How to play the 7 notes of a C blues scale with knowledge of the 3 ‘blue notes’ fluently/ correct fingering</p> <p>How to improve your blues scale improvisation for a performance in a pair with the teacher who accompanies and assesses.</p>	<p><b>Black History Month</b></p> <p>Critical listening skills to identify features of music</p> <p>Keyboard skills; technique</p> <p>Navigating the Musical Alphabet on an instrument</p> <p>Understanding that the Musical Alphabet replicates at different octaves; 7 white notes, 5 black notes = 12 notes of the chromatic scale</p> <p>C is to the left of the 2 black keys</p> <p>Numbering of fingers 1-5 starting with the thumb</p> <p>Keyboard technique and use of multiple fingers rather than just using 1 finger</p>	<p>Recall of information taught</p> <p>Practice using good hand position and keyboard technique</p> <p>Use of reference points to locate notes on a keyboard</p> <p>Fluent performance with accurate placement of notes</p> <p>Perform features of blues music through improvisation; rhythm, melodic direction and tempo</p> <p>Using internet backing tracks to accompany student solos for practice; coordination and listening skills</p> <p>Motivation evident to seek help to extend learning from teacher; work in progress opportunity to practice with the teacher - identify targets and actioning them with repetitive, individual practice</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Midi Keyboard</li> <li>3. Google Classroom</li> <li>4. Laminates - Theory sheets</li> <li>5. Websites - available on GC</li> </ol>
-----------------	---	---	---	--	--

Spring 1	Reggae Music	<p>Harmony: Chords &amp; Chord Sequences</p> <ol style="list-style-type: none"> <li>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.</li> <li>2. Categories of chords noting the prefix 'con' and 'dis' often used in music</li> <li>3. Semitones and tones; counting</li> <li>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 7<sup>th</sup> chords</li> <li>5. Aural recognition of the chords named above; how to practice</li> <li>6. Coding of the chords using musical symbols as abbreviations including roman numerals, letters, and their context in popular music,</li> </ol>	<p>Aural recognition</p> <p>Using language and music vocabulary to describe sound</p> <p>Critical listening skills to identify features of music</p> <p>Keyboard skills; technique</p> <p>Navigating the Musical Alphabet on an instrument</p> <p>How melodies move</p> <p>Tempo and rhythm; what are they and how do we describe them</p> <p>Flattened notes <i>b</i></p> <p>Dotted rhythms</p> <p>Syncopation</p> <p>Use of chords - major and minor</p> <p>Tones and semitones; how to form major and minor scales</p>	<p>Recall of information taught</p> <p>Practice using good hand position and keyboard technique</p> <p>Use of reference points to locate notes on a keyboard</p> <p>Fluent performance with accurate placement of notes</p> <p>Perform features of reggae music including: rhythm, syncopated chords, melodic direction and tempo</p> <p>Using internet backing tracks to accompany student solos for practice; coordination and listening skills</p> <p>Motivation evident to seek help to extend learning from teacher; work in progress opportunity to practice with the teacher - identify targets and actioning them with repetitive, individual practice</p>	<ol style="list-style-type: none"> <li>1. MP3s</li> <li>2. Midi Keyboard</li> <li>3. Google Classroom</li> <li>4. Laminates - Theory sheets</li> <li>5. Booklets</li> <li>6. Websites - available on GC</li> </ol>
----------	--------------	--	---	--	--

		<p>classical music and jazz</p> <p>7. Interpreting chord symbols from musical scores; applying the formula and locating the notes – making connections between hearing, reading, interpreting and playing</p> <p>8. Chord sequences &amp; inversions; why we rearrange the notes of a chord in a sequence of chords. How these chords are labelled using inversions</p> <p>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.</p> <p>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</p>	<p>Understanding that the Musical Alphabet replicates at different octaves; 7 white notes, 5 black notes = 12 notes of the chromatic scale</p> <p>C is to the left of the 2 black keys</p> <p>Numbering of fingers 1-5 starting with the thumb</p> <p>Keyboard technique and use of multiple fingers rather than just using 1 finger</p>		
--	--	---	--	--	--

		<p>Reggae 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</p> <p><b>Chord Progressions and simple melody writing</b></p> <p>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 sentence with awareness of fingering and hand positions.</p> <p>Students are taught how to locate notes and reference points on a keyboard.</p> <p>Students are taught how to write simple melodies based on riffs. Students will learn new vocabulary to describe melodies e.g. conjunct/ disjunct.</p>			
--	--	--	--	--	--

Spring 2	<p>Music in the Media – Adverts</p> <p>&amp;</p> <p><b>Careers in Music (Film &amp; TV, &amp; Music Therapy)</b></p> <p>&amp;</p> <p>Psychology and Science of Music</p> <p>&amp;</p> <p>Presentation skills (workplace)</p>	<p><b>Music in the Media: Adverts (Jingles, Hooks &amp; Riffs)</b></p> <ol style="list-style-type: none"> <li>1. Why do the media use music? Analysis of adverts and music across the decades 1950s-present</li> <li>2. Social and musical stereotypes across the decades including use of jingles</li> <li>3. Practice critical listening to identify instruments, style, use of language and jingles in relation to target audience</li> <li>4. Psychology of music; what does a composer do to change the way we feel? Compositional techniques used</li> <li>5. How to create a memorable motif/ catchy jingle; features of motifs</li> </ol>	<p>Psychology of music; emotional/ dramatic/ expressive impact of music on the listener – music can change the way we feel</p> <p>Motif/ melody writing – features; length, step/ leap, up/ down / repetition</p> <p>Presentation skills; eye contact, vocal projection, clarity of diction, posture, breathing</p> <p>The impact of our performance; what is our intention to convey and planned outcome?</p> <p>How a melody moves; what makes it catchy? How can we design a memorable motif/ melody</p> <p>Using the physical space;</p>	<p>Engagement in class/ pair discussion sharing ideas and contributing positively and consistently</p> <p>Students seeks ways in which to improve their work; editing, refining, reflecting, peer assessment - willing to make changes after feedback</p> <p>Making connections between the intended emotional outcome and the practice of a composer to achieve it; techniques and impact. Demonstrate this in both discussion and practical work.</p> <p>Excellent presentation skills; eye contact, vocal projection, clarity of diction</p> <p>Evidence of detailed planning and executed delivery of ideas that consider the music and its intended target audience;</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Bandlab</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>

		<p>6. How to plan and rehearse the sale of a product including music/ visual and information (inform/ entertain/ sell)</p> <p>7. Presentation skills; class Dragons Den</p>	<p>how we come across to others. How we interact with our team during a performance to show united cohesion and support for each other.</p>	<p>understanding of the product and consumer, with thoughtful musical decisions to reflect the intention</p> <p>Listening to each other thoughtfully and responding with respect and positive communication; not talking over others.</p> <p>Projection of voice, appropriate pace, good clarity of diction and points practised and researched.</p>	
Summer 1		<p><b>Music in the Media: Film - Creating Tension; Moonlight Man clip.</b></p> <p>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 across different genres</p> <p>2. Composition techniques – what are they and do they work? Pairing the wrong film clip to a soundtrack.</p>	<p>Ostinati and drones; repetition and layering</p> <p>Logic X; editing functions; automation, cut, copy, paste</p> <p>Selecting the right sounds to match the emotion/ feeling</p> <p>Texture and structure</p> <p>Identifying expressive effect</p> <p>Playing techniques; tremolo, trill, glissando, pizzicato.</p>	<p>Engagement in class discussion</p> <p>Recall of compositional techniques to create impact, and application of these in own work</p> <p>Recall of Logic X editing and recording functions</p> <p>Motivation to seek help to extend learning from teacher</p> <p>Accurate timely synchronisation of music to visual using Logic X</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Bandlab</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>



		<p>Aural perception and discrimination skills to analyse and categorise sound</p> <p>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</p> <p>4. How to build tension; layering drones to achieve the ultimate tension using Logic X</p> <p>How to create and edit samples</p> <p>Logic X editing functions; EQ, reverb, piano roll editing/ note input, synth sounds/ pads/ cinematic sounds, arpeggiator</p> <p>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</p> <p>Building tracks with texture and structure to create tension; what more</p>	<p>Mute</p> <p>Minor tonality, dissonance</p> <p>Layering; texture, pedal notes</p> <p>Creating new tracks and changing instrumentation</p> <p>Locating and selecting appropriate sounds</p> <p>Audio settings using Logic X</p> <p>Texture and structure; build and layering, and its effect</p>	<p>and imported video</p> <p>Build and drop texture</p> <p>Layering/ 15+ tracks</p> <p>Exploitation of pitch and timbre</p> <p>Suitable and imaginative sounds</p> <p>Expressive/ dramatic impact; increasing tension achieved</p> <p>Secure and detailed editing skills to enhance the overall outcome and accuracy of the score</p> <p>Attention to detail/ accurate synchronisation of all action points</p> <p>Recall examples of how leitmotifs can be used in soundtracks/ TV to represent a place, person, or thing</p> <p>Demonstrating increased and secure knowledge of Logic X functions and editing skills</p> <p>Seeking support from peers and teacher to enable progress; individual responsibility</p>	
--	--	--	---	--	--

		can you do as a composer to increase tension further			
Summer 2	Ensemble Skills – Cover Song	<p><b>Cover Song:</b></p> <ul style="list-style-type: none"> <li>• Students will prepare a performance either as a solo or in groups from a selection of songs provided by the Music Department.</li> <li>• They will look at the difference between the recreation of a song or a cover.</li> <li>• 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.</li> <li>• Students will source the music that they use and arrange it accordingly.</li> </ul>	<p>Understanding the verse / chorus structure of popular songs.</p> <p>Students will revisit chords and scales and create a performance based on their chosen song.</p> <p>Students will analyse their chosen song and create a version of it in another style.</p> <p>Students will develop their instrumental and ensemble skills. Students will finesse their own and other's work.</p> <p>Students will create their own arrangement of an existing song using their knowledge of musical elements.</p>	<p>A competent performance that is secure and well presented at the students own level.</p> <p>The application of prior knowledge to realise an arrangement/cover of an already existing song. Correct use of chords and structure.</p> <p>Involvement in class discussion as to what constitutes a "cover" song or arrangement.</p> <p>Ability to finesse rehearsal and performance. Able to improve own work and make suggestions to others as to how to move forward.</p> <p>Discussion of performance styles, compositional techniques and genre specific details that could be applied to their own work.</p>	<ol style="list-style-type: none"> <li>1. MP3s</li> <li>2. Bandlab</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites - available on GC</li> </ol>

Yr9 (KS3)	Topic Area	Knowledge/Skills that are taught	Knowledge/Skills revisited	What does good look like?	Resources/support at home
Autumn 1 and 2	'Soundtracks' and film composition	<p><b>Film music</b></p> <ul style="list-style-type: none"> <li>Understanding what a leitmotif is, and its role in film music. Students will learn about Wagner - the composer who pioneered the leitmotif, before its wider use in film music.</li> <li>Composing a leitmotif for a specific character. Students will consider the emotion/ mood they are trying to convey.</li> <li>Manipulating leitmotifs to change the mood/atmosphere.</li> <li>Students will perform a range of leitmotifs. They will ensure they are conveying the intended emotion/ character/ mood.</li> <li>To understand the role of a musical director, and the relationship between them and the film director.</li> <li>Learn and apply new key words and new vocabulary to describe film music heard.</li> </ul>	<p>Wagner's impact on film music, and specifically leitmotifs.</p> <p>An insight into film composers: John Williams, Howard Shore, Hans Zimmer.</p> <p>Using the Musical Elements to identify features of styles and movements</p> <p>Importance of pioneers in music; historical context, their impact and influence</p> <p>Motifs; what are they and how they can be used to represent a person, place or thing</p> <p>Structure and texture</p>	<p>Reflective involvement in class discussion and debate; sharing of opinions based on thoughts and feeling articulated with insight drawing on prior knowledge/ wider knowledge</p> <p>Identifying key characteristics of film music - an understanding that the music must match the action on screen, and can be used to make an audience feel certain emotions.</p> <p>Composing a leitmotif with the desired emotion/ mood/ character.</p> <p>Performing leitmotifs accurately. Ensuring the character is conveyed.</p> <p>Retain and apply knowledge of film music; characteristics recalled with secure application.</p>	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> <li>Google Classroom</li> <li>Laminates - Theory sheets</li> <li>Booklets</li> <li>Websites - available on GC</li> </ol>

Spring 1	<b>Dance Music</b>	<p>Exploration of Dance Music through the ages:</p> <p>Renaissance - Pavane          Baroque - Gigue          Classical - Minuet          Romantic - Waltz          20th Century - Disco          Contemporary - EDM</p> <ol style="list-style-type: none"> <li>1. Typical rhythmic patterns for each genre -how to differentiate and perform</li> <li>2. Typical instrumentation for each period. The evolution of musical instruments over time.</li> <li>3. Particular focus on Body Drum Kit - performing multiple complex rhythm patterns as an individual to reinforce the necessity for pulse.</li> <li>4. Focus on Renaissance Music and the performance of a Pavane both as a group and individual.</li> <li>5. Focus on Disco Music with the performance of Back Beat / Four to the Floor and chords</li> <li>6. Focus on Electronic Dance</li> </ol>	<p>Use of rhythmic and written musical notation.</p> <p>Use of Chords and Musical Structures:          AB Binary          ABA Ternary          Verse / Chorus - Popular Song</p> <p>Body Percussion from earlier in KS3 is revisited and used to reinforce learning.</p> <p>Recognition of familiar timbres as well as earlier “period” instruments in order to recognise a genre or time period.</p> <p>Use of Music Technology to create a “Trap” Rhythm. This can be submitted via Garage Band, Logic or BandLab.</p> <p>Recognise the development and trends in dance music over the course of history placing each in a historical and social context.</p>	<p>Reflective discussion in class; sharing of opinions based on thoughts and feelings articulated with insight which draw on prior knowledge/ wider knowledge</p> <p>Drawing parallels between different dance styles and contexts; shared language and commonality; verbal and in short written activities</p> <p>Linking music from different time periods and identifying characteristics</p> <p>Understanding of the importance of ‘dance music’ and its influence and impact on society</p> <p>Understanding of social-economic and world events that influenced ‘dance music’</p> <p>Layers of different rhythms that demonstrate an awareness of EDM style. Students will be able to create complex polyrhythmic cells that are in keeping with the genre and appropriate to the</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Bandlab</li> <li>3. Google Classroom</li> <li>4. Booklets</li> <li>5. Websites - available on GC</li> </ol>
----------	--------------------	---	---	---	---

		<p>Music - Use of EDM genres within music.</p> <p>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.</p>		<p>style.</p> <p>Application of revised vocabulary and knowledge.</p> <p>Retain and apply knowledge of dance music features; characteristics will be recalled with secure application</p>	
Spring 2	<p><b>20th Century Popular Music</b>  <b>2 pathways offered to y9 reflect music option pathways at KS4</b></p> <p><b>1. Performance skills and technique</b></p> <p><b>OR</b></p> <p><b>2. Remixing and editing skills (Logic)</b></p>	<p>1. Performance skills and technique</p> <p>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?</p> <p>b. Overcoming technical challenges in learning a piece/ song; how to practise</p>	<p>Performance skills and technique; practice at performing- building on prior learning</p> <p>Remixing - building on prior learning of Logic X editing skills</p> <p>Creating and bouncing mp3s</p> <p>Audio settings Logic X</p>	<p>Less conscious about performing with style and expression</p> <p>More confident to rehearse independently with knowledge and experience, and attempt more challenging and ambitious repertoire</p> <p>Perform with security and maturity, fluency and accuracy</p> <p>Attention to communicating with the audience, and conveying an expressive 'story'</p> <p>Strategies evident to cope with nerves and final rehearsals/ run-</p>	<p><b>1. MP3s</b></p> <p>2. Bandlab</p> <p>3. Midi Keyboard</p> <p>4. Google Classroom</p> <p>5. Laminates - Theory sheets</p> <p>6. Booklets</p> <p>7. Websites - available on GC</p>

		<ul style="list-style-type: none"> <li>c. How to practise performing</li> <li>d. Coping with nerves</li> <li>e. Presentation skills</li> <li>f. Expression and engagement; eye contact, voice, posture, breathing, movement</li> </ul> <p>2. Remixing &amp; editing skills</p> <ul style="list-style-type: none"> <li>a. editing a track with awareness of structure and texture; creative approaches to editing with musical intent</li> <li>b. focus on placement of sound and sound quality in the stereo field</li> <li>c. refining sound</li> <li>d. creative approaches to layering tracks within a remix; how can the music be the same but different?</li> </ul>		<p>throughs</p> <p>Physical performing space planned and practised</p> <p>Posture and performance not compromised by the occasion</p> <p>Creative approaches to remixing; not just cutting and layering tracks - a musical plan with interesting musical ideas and timbres</p> <p>Wide range of editing skills and techniques, or least an enquiring mind and curious approach that seeks teacher help to enable imaginative ideas.</p> <p>Use modelling examples to inspire new ideas</p>	
Summer 1	<b>Protest Songs</b>	<p>Context of protest songs - why they have always been important to people all over the world; their role in society.</p> <p>Focus on the Civil Rights movement, Apartheid, the BLM movement,</p>	<p>Using Logic X tools and functions</p> <p>Audio settings</p> <p>Selecting and editing loops</p>	<p>Positive, encouraging, supportive role of student-teacher; language used and tailoring manageable tasks to their student-learner</p> <p>Knowing how far the student-learner can go - finding their challenging boundary; not too easy, not too hard - seeing the</p>	<ol style="list-style-type: none"> <li>1. <b>MP3s</b></li> <li>2. Logic X</li> <li>3. Midi Keyboard</li> <li>4. Google Classroom</li> <li>5. Laminates - Theory sheets</li> <li>6. Booklets</li> <li>7. Websites -</li> </ol>

		<p>George Floyd. Students will understand the history surrounding these movements, and why music was such a crucial part of these protests. They will understand the role of the musician.</p> <p>Students will analyse a song from each of these movements in detail, and consider how the musical elements fit together to create a successful protest song.</p> <p>Students will have an opportunity to perform protest songs they have studied in class.</p> <p>Students will use their knowledge of effective protest songs from a range of genres to compose their own protest song.</p>	<p>Creating tracks</p> <p>Recording software tracks</p> <p>Use of modelled exemplar to analyse and use as guidance</p> <p>Knowledge of the musical elements (melody, harmony, texture, rhythm, dynamics, instrumentation) to analyse songs.</p> <p>Identification of instruments by ear</p>	<p>potential</p> <p>A composition created Logic X that has a clear message.</p>	<p>available on GC</p>
Summer 2	World Music – Salsa Time	<p><b>World Dance Music: Latin Salsa</b></p> <ol style="list-style-type: none"> <li>Students will explore the musical characteristics and features of Salsa Music (Montunos, Call and Response, Improvisation, Son Clave,</li> </ol>	<p>Drawing together of different threads of previous learning. Blues / Fusion Music / Jazz / Harmony</p>	<p>Recall of prior learning to understand common threads in all genres of music. Comparisons with Western Classical, African Music, Spanish Music, The Blues, Big Band.</p>	<ol style="list-style-type: none"> <li><b>MP3s</b></li> <li>Bandlab</li> <li>Midi Keyboard</li> <li>Google Classroom</li> <li>Laminates - Theory sheets</li> <li>Booklets</li> </ol>

		<p>Walking Bassline, Riffs)</p> <ol style="list-style-type: none"> <li>2. Students will explore the history of Salsa in order to better understand the fusion of cultures that takes place (Cuba / Spain / Africa / USA)</li> <li>3. Students will explore accompaniment styles &amp; chords progressions. Major, minor and modes.</li> <li>4. Use of syncopated rhythms and cross rhythms to create a "South-American" flavor to the music.</li> <li>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.</li> </ol>	<p>Historical context - fusion of cultures.</p> <p>Use of scales, improvisation, keyboard skills, ensemble work.</p> <p><i>Composition</i> using a basic structure, rhythmic patterns and chord progression.  <i>Performance</i> of a montuno based composition in groups. Ensemble skills for students will promote collaboration and self regulation.</p>	<p>An understanding of cross pollination of ideas that is evident in many forms of music. Evidenced in class discussion and online homework.</p> <p>Individual instrumental skills-implementation of prior learning and application of knowledge.</p> <p>Students will create a basic composition based on a chosen Montuno, this will include a call and response section between students, a clear structure and coordination of parts.</p>	<ol style="list-style-type: none"> <li>7. Websites - available on GC</li> </ol>
--	--	---	---	---	---