

Key Stage 3 Overview

The Musical Element (Core Knowledge) Focus is not exhaustive of what will be played, performed, composed and discussed in the classroom. All musical elements will be discussed throughout the key stage. All engagement with music will develop students’ unconscious understanding of the musical elements.

The end point of the key stage is that all students have an aural and conceptual understanding of the Musical Elements: rhythm, metre, tempo, melody, harmony, tonality, structure, sonority, dynamics, and texture. Students will have the opportunity to explore the musical elements through listening, performing and composing in a range of musical traditions and styles.

	Musical Elements Focus	Topics	Musical activities
	<p><i>Scope and Sequence:</i> Music Tracks is designed to give students a musical experience with depth and consistency throughout the year. Students are introduced to the main musical elements of pitch (melody, tonality, harmony) and time (rhythm, tempo, metre) by regular interaction with sequential repertoire. Students are introduced to musical notation and taught to apply it through performance.</p>		
<p>Year 7</p> <p>Music Tracks Programme</p> <p>(1 year programme)</p>	<p>The Music Tracks programme is an opportunity for students to develop their understanding of all elements through performance-based study of an instrument.</p> <p>Melody:</p> <ul style="list-style-type: none"> Pitches as appropriate to the level and drawn from the repertoire <p>Rhythm:</p> <ul style="list-style-type: none"> Simple time rhythms <p>Music Notation:</p> <ul style="list-style-type: none"> Able to read simple melodies <p>Develop unconscious understanding of all musical elements through participation solo and ensemble music.</p>	<p>Western Classical Tradition</p> <p>Jazz and Popular Music</p>	<p>Listening:</p> <ul style="list-style-type: none"> Students will regularly be exposed to repertoire from the Western Classical Tradition with an emphasis on repertoire of their instrument. <p>Performance:</p> <ul style="list-style-type: none"> Students will learn an orchestral instrument for 1 year. Students will develop their instrumental skill on their instrument. <p>Composing:</p> <ul style="list-style-type: none"> Students will compose short melodies and phrase on their instrument. Student will improvise melodies on their instrument.

	<p><i>Scope and Sequence:</i> The year 7 curriculum is designed to introduce all of the musical elements through the course of the year. The most basic elements of time (rhythm, tempo, metre), and pitch (melody), are introduced first through singing and some instrumental performance. Students then move on to the expressive/emotive musical elements such as sonority and dynamics, as well as looking at various ways to combine sounds through the study of musical textures. Students will be taught to exploit the musical elements through composing and to understand how other composers and musicians have used the elements to create music with purpose/intent. In terms 3 and 4 students are introduced to music technology through the use of Digital Audio Workstations including midi keyboards and Logic Pro.</p>		
<p>Year 7 Terms 1 + 2</p>	<p><u>Introduction to time</u></p> <p>Students begin the key stage with an exploration of the elements related to time: rhythm, metre and tempo.</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • Simple time subdivisions • Polyrhythm • Syncopation <p>Metre:</p> <ul style="list-style-type: none"> • Compound and Simple time signatures <p>Texture:</p> <ul style="list-style-type: none"> • Polyphonic texture • Call and response • Unison 	<p>Folk songs Kpanlogo</p>	<p>Listening</p> <ul style="list-style-type: none"> • Students will listen to a variety of music from various cultures and traditions. <p>Performance</p> <ul style="list-style-type: none"> • Singing folk songs from many cultures • Kpanlogo polyrhythmic group performance • Whole class ensemble <p>Composition</p> <ul style="list-style-type: none"> • Composing 1 bar rhythms
<p>Year 7 Terms 3 + 4</p>	<p><u>Introduction to pitch</u></p> <p>Students move onto an exploration of two of the elements related to pitch: melody and tonality.</p> <p>Melody:</p>	<p>Folk Songs Minimalism Indian Classical tradition</p>	<p>Listening</p> <p>Performance</p> <ul style="list-style-type: none"> • Singing • Perform minimalist ostinato

	<ul style="list-style-type: none"> • Step and leap • Ascending and descending • Shape • Patterns • Phrase <p>Tonality:</p> <ul style="list-style-type: none"> • Major and minor • Modal • Pentatonic 	Arabic Melodies	<p>Composition</p> <ul style="list-style-type: none"> • Improvising and composing minimalist cells • Improvise using modes
<p>Year 7</p> <p>Terms 5 + 6</p>	<p><u>Musical purpose</u></p> <p>Students start to understand how the elements of rhythm, metre, tempo, melody and tonality are combined to create a purpose in music. Students also begin to consider the ‘bigger picture’ by looking at how texture and instrument choices can create purpose in music.</p> <p>Texture:</p> <ul style="list-style-type: none"> • Melody and accompaniment <p>Sonority:</p> <ul style="list-style-type: none"> • Instruments from the Western Classical Tradition • Synthesized sounds <p>Dynamics:</p> <ul style="list-style-type: none"> • Soft, loud, sudden and gradual changes in dynamics • <i>Piano, forte, crescendo, diminuendo</i> 	<p>Western Classical Tradition</p> <p>Music for stage and screen</p> <p>Gaming music</p>	<p>Listening</p> <p>Performance</p> <ul style="list-style-type: none"> • Perform pieces from the Western Classical Tradition • Perform leitmotifs <p>Compose</p> <ul style="list-style-type: none"> • Melodies for purpose

	<p><i>Scope and sequence:</i> The year 8 curriculum begins by revisiting the basic musical elements of time (rhythm, metre, tempo) and pitch (melody, tonality) through a study of Spirituals. This also introduces the major contextual perspective of the year 8 curriculum – an examination of the influence and impact of musicians of the African diaspora. The element of harmony is introduced in term 2 building on students understanding of pitch through a study of the blues, reggae, and funk. Students then apply their musical knowledge and skills to create a piece of music for use in a film before moving on to more complex understanding of rhythm, metre, and texture through studying samba. Students use music technology to create sequenced performances and compose through terms 2-5.</p>		
<p>Year 8</p> <p>Terms 1 + 2</p>	<p><u>Develop understanding of pitch and rhythm</u></p> <p>Students develop their understanding of pitch by learning how pitches are combined to create harmony which, in itself, supports the melody and tonality.</p> <p>Students revisit and build on their knowledge of rhythm through the understanding of more complex rhythmic devices: syncopation and swing.</p> <p>Melody:</p> <ul style="list-style-type: none"> • Step and leap • Ascending and descending • Shape • Patterns <p>Harmony:</p> <ul style="list-style-type: none"> • Primary chords in a major key <p>Tonality:</p> <ul style="list-style-type: none"> • Pentatonic • Blues scale <p>Rhythm:</p>	<p>Spirituals</p> <p>Blues</p>	<p>Listening</p> <p>Performance:</p> <ul style="list-style-type: none"> • Singing spirituals • Performing major triads in C major • Performing swing rhythms • Group ensemble experience <p>Composition:</p> <ul style="list-style-type: none"> • Improvising melodies with the blues scale

	<ul style="list-style-type: none"> • Syncopation • Swing rhythm 		
<p>Year 8</p> <p>Terms 3 + 4</p>	<p><u>Develop understanding of pitch</u></p> <p>Students develop their understanding of harmony by revisiting primary chords and moving onto extended chords.</p> <p>Students revisit and build on their knowledge of rhythm through the understanding of more rhythmic devices: skank and backbeat.</p> <p>Students further develop their understanding of melody and rhythm by composing their own riffs.</p> <p>Melody:</p> <ul style="list-style-type: none"> • Step and leap • Ascending and descending • Shape • Patterns <p>Harmony:</p> <ul style="list-style-type: none"> • Primary chords in a major key • Extended chords <p>Rhythm:</p> <ul style="list-style-type: none"> • Syncopation 	<p>Funk</p> <p>Reggae</p>	<p>Listening</p> <p>Performance:</p> <ul style="list-style-type: none"> • Perform primary chords with skank rhythm • Perform backbeat drum rhythm • Group ensemble experience in Reggae performance <p>Composition:</p> <ul style="list-style-type: none"> • Compose funk riffs
<p>Year 8</p>	<p><u>Musical purpose</u></p>	<p>Film Music</p>	<p>Performance:</p>

<p>Terms 5/6</p>	<p>Students will understand how the musical elements are used to create purpose in films about the experience of the African diaspora.</p> <p>Texture:</p> <ul style="list-style-type: none"> • Melody and accompaniment <p>Tonality:</p> <ul style="list-style-type: none"> • Major • Minor • Atonality <p>Sonority:</p> <ul style="list-style-type: none"> • Instruments from the Western Classical Tradition • Popular music instruments • Synthesized sounds <p>Dynamics:</p> <ul style="list-style-type: none"> • Soft, loud, sudden and gradual changes in dynamics • <i>Piano, forte, crescendo, diminuendo</i> 		<ul style="list-style-type: none"> • Perform pieces of film music <p>Composition</p> <ul style="list-style-type: none"> • Compose music for film • Select appropriate musical elements to create purpose
<p>Year 8 Terms 5/6</p>	<p><u>Complex rhythms, texture and structure</u></p> <p>Students develop their understanding of rhythm through understanding more complex rhythmic devices: polyrhythm, syncopation.</p> <p>Students will perform longer and more complex pieces,</p>	<p>Samba</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Perform polyrhythmic samba • Whole class ensemble experience

	<p>developing their understanding of structure and texture.</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • Simple time subdivisions • Polyrhythm • Syncopation <p>Structure:</p> <ul style="list-style-type: none"> • Sections • Links <p>Texture:</p> <ul style="list-style-type: none"> • Polyphonic texture • Call and response • Unison 		
	<p><i>Scope and sequence:</i> The year 9 curriculum develops students understanding of the musical elements through a broader examination of musical structures and how composers exploit the musical elements to create contrast and change in a musical work. Students begin with a performance based unit examining how the elements of harmony, texture, melody, and sonority can be exploited to make longer and more interesting musical structures. Students revisit these same concepts to embed and deepen their understanding in terms 3 and 4, this time performing and composing in a western classical style. In terms 5 and 6, students use of music technology is developed to include sampling and more complex composition skills. Finally, students are challenged through the study of the music of Miles Davis building on students existing knowledge rhythm and metre in a jazz style and further developing their understanding of pitch including extended harmony and modes.</p>		
<p>Year 9 Terms 1-2</p>	<p><u>Contrast</u></p> <p>Students will further develop their understanding of melody and harmony. They will further develop this</p>	<p>Popular Music</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Perform pop song chord progressions containing 4 chords • Group ensemble performance

	<p>knowledge through composition tasks. Students will understand how contrast, and later structure, is created by contrasting the musical elements.</p> <p>Melody:</p> <ul style="list-style-type: none"> • Step and leap • Ascending and descending • Shape • Patterns <p>Harmony:</p> <ul style="list-style-type: none"> • Primary chords in a major key • Chord vi in a major key • Extended chords <p>Structure:</p> <ul style="list-style-type: none"> • Pop song structure <p>Texture:</p> <ul style="list-style-type: none"> • Riffs • Melody and accompaniment <p>Sonority:</p> <ul style="list-style-type: none"> • Rock instruments: guitar, bass guitar, drum kit • Keyboard instruments: organ, synthesizer 		<p>Composition:</p> <ul style="list-style-type: none"> • Compose vocal or instrumental melody for a chord progression
<p>Year 9 Terms 3-4</p>	<p><u>Contrast</u></p> <p>Students will further develop their understanding of melody and harmony. They will further develop this knowledge through composition tasks in another musical tradition. Students will understand how</p>	<p>Western Classical Tradition</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Perform elements of 2-3 pieces of keyboard music from the classical tradition

	<p>contrast, and later structure, is created by contrasting the musical elements.</p> <p>Melody:</p> <ul style="list-style-type: none"> • Step and leap • Ascending and descending • Shape • Patterns <p>Harmony:</p> <ul style="list-style-type: none"> • Primary chords in a major key • Chord vi in a major key • Extended chords <p>Structure:</p> <ul style="list-style-type: none"> • ABA 		<p>Compose:</p> <ul style="list-style-type: none"> • Compose 4-16 bar melody for keyboard in a classical style
<p>Year 9 Terms 5/6</p>	<p><u>Music technology</u></p> <p>Students will explore how all elements are used in different styles of music.</p> <p>They will extend their learning through learning about music technology techniques used to create sounds and arrange pieces.</p> <p>Sonority (Music Technology):</p> <ul style="list-style-type: none"> • Sampling • Effects 	<p>Remix/Development of Pop</p> <p>Bhangra</p> <p>Fusions</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Perform chaal rhythm <p>Compose</p> <ul style="list-style-type: none"> • Arranging popular songs • Compose bass line • Compose song in popular style with samples
<p>Year 9 Terms 5/6</p>	<p><u>Revisiting elements</u></p> <p>Students will revisit the elements of melody, harmony,</p>	<p>Jazz</p>	<p>Performance:</p> <ul style="list-style-type: none"> • Perform <i>So What</i>

	<p>tonality, rhythm, metre and tempo.</p> <p>Melody:</p> <ul style="list-style-type: none"> • Improvisation • Riff <p>Harmony:</p> <ul style="list-style-type: none"> • Extended chords <p>Rhythm:</p> <ul style="list-style-type: none"> • Syncopation 		<ul style="list-style-type: none"> • Small ensemble performances <p>Compose:</p> <ul style="list-style-type: none"> • Improvising
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Music GCSE overview

Scope and sequence: The course is designed by musical elements. The course begins with the fundamental elements in relation to time where students revisit all the metres and rhythmic divisions learnt throughout KS3.

We then explore the elements in relation to pitch: melody, harmony and tonality. There is a thorough grounding of the theory in relation to tonality and harmony through practical theory work before student start to compose using these elements. Students learn how to hear and describe melodies in a large number of pieces of music before moving on to composing their own melodies.

The course then moves on to elements that describe the bigger picture: texture and structure; and the sound quality: sonority and dynamics.

Students then study how the elements are used to create meanings and purpose.

Towards the end of year 10 and moving into year 11, students are then able to compose their own compositions using the musical elements to create pieces with purpose.

After a thorough understanding of the music elements, in year 11, students study their two set works before revisiting all musical elements as part of their revision.

Year 10-11	<p>Performance:</p> <p>All students are expected to study at least 1 instrument (including voice) for the length of the course. Students are required to practice their instrument and regularly perform in the classroom and concerts - as a member of an ensemble and/or a soloist.</p>		
Year 10 Term 1 and 2			
Unit	Element focus	Composition	Performance
Introduction to GCSE music	<p>The Musical Elements</p> <p>Musical styles: The areas of study</p>		
Introduction to TIME	<p>Rhythm: Semibreve, minim, crochet, semiquaver, dotted, syncopated, on beat, off beat</p> <p>Metre: Simple and compound time, Duple/triple/quadruple</p> <p>Tempo: Fast/slow, Italian terms</p>		Performance of rhythms
Introduction to PITCH	<p>Tonality: Major scale</p> <p>Harmony: Triads of major scale</p> <p>Melody: Conjunct, disjunct, shape, phrase, intervals</p>	<p>Theory and harmony: keys and diatonic harmony</p> <p>Composing melodies</p>	Performance of melodies from all Areas of Study
Year 10 Term 3 and 4			
PARTS: Texture	<p>Monophonic, Homophonic, Polyphonic</p> <p>2, 3 and 4 part textures</p> <p>Layered</p> <p>Melody and accompaniment</p>	Composing melody with accompaniment	Performance of pieces with different textures from all Areas of Study

<p>What is the sound?</p>	<p>Sonority: Instruments from the Western Classical Tradition Voices Instruments from Popular Music Instruments from Indian traditions Performance techniques Dynamics: Pianissimo, Piano, Mezzo piano, Mezzo forte, Forte, Fortissimo, Crescendo, Diminuendo, Sforzando</p>	<p>Composing melodies with accompaniment Exploring sounds to compose</p>	<p>Exploring performance techniques</p>
<p>The big picture</p>	<p>Structure: Binary, Ternary, Rondo, Repetition and Contrast, 12-bar blues, Pop song sections</p>	<p>Composing 2 contrasting sections</p>	<p>Longer performances of pieces from all Areas of Study</p>
<p>Year 10 Terms 5 and 6</p>			
<p>Musical meanings including extended responses</p>	<p>Music for stage and screen: Musicals and Film Music</p> <ul style="list-style-type: none"> • Leitmotif (melody) <p>Blues and Jazz</p> <ul style="list-style-type: none"> • Syncopation and swing (rhythm) <p>Fusion styles and Bhangra</p>	<p>Composing in a chosen style</p>	<p>Perform in a jazz style Sequence a Bhangra performance</p>

	<ul style="list-style-type: none"> • Music technology (sonority) 		
Melodic devices	Melody: Sequence, imitation, anacrusis, blue notes, ornamentation, countermelody	Free composition	Perform melodies from all Areas of Study
Harmonic devices	Harmony: Cadences, chord progressions, drone, pedal note, dissonance, power chords	Free composition	Perform harmonic devices from all Areas of Study
Introduction to Set works		Free composition	Perform <i>Badinere</i> and <i>Africa</i>
Year 11 Terms 1 and 2			
Revision of elements	The Musical Elements	Brief composition	
Set work 1	Analysis of J. S. Bach <i>Badinere</i>	Brief composition	
Set work 2	Analysis of Toto <i>Africa</i>	Brief composition	
Year 11 Terms 3 and 4			
Revision:	Melody	Completion of composition coursework	
	Harmony & Tonality		
	Rhythm		
	Metre & Tempo		
	Sonority		
	Dynamics		
	Structure		
	Musical Styles		

Year 11 Term 5			
Revision	All elements		

A-Level Music Overview

Scope and sequence:

Western Classical Tradition (Areas of Study A and E): Students begin the course by studying how the musical elements are used in less complex symphonies chosen from the Early-Classical era. They then move towards more complex symphonies of the Classical and Early-Romantic periods.

After an understanding of the development of the Symphony from the Classical period, students compare this with the 20th Century Neo-Classical style before then moving on to other developments in the 20th Century: Impressionism, Expressionism and Serialism.

Students then go back to study the development of the symphony by looking at the more complex symphonies of the Romantic period at the end of year 12. They will now be able to make more comparisons between earlier and later pieces.

Popular Music (Area of Study B): Students study Area of Study B concurrently with Areas of Study A and E. Students will study the development of popular music by studying a range of styles in chronological order.

Composition: Students begin the course with a thorough grounding of harmony through practical tasks. In terms 3 and 4 they move on to composition techniques. In terms 5 and 6 of year 12 they begin their free compositions. In year 13, students develop their harmonic writing with more complex harmonic tasks. Students then learn how to compose to a brief and begin their brief composition.

Year 12	LO	Repertoire/Resources	Vocabulary
All through	Students will be able to: <ul style="list-style-type: none"> Identify and dictate rhythms and melodies in simple and common time Aurally identify cadences 	Music for Sight-Singing Auralia	Simple and Compound Time signatures Major and minor scales Diatonic chords

		Haydn, <i>Symphony No. 2 Movt. II</i>	<p>Ternary</p> <p>Rondo</p> <p>Italian Sinfonia</p> <p>French Overture</p> <p>Dance structures (gigue, minuet, gavotte, sarabande)</p>
<p>AoSA</p> <p>(Classical – Style Galant and Sturm und Drang)</p>	<p>Describe the symphony and its components with reference to form and structure and tonality.</p> <p>List several recognised composers of symphonies.</p> <p>Explain the instrumentation of the orchestra and how it developed over the period from 1750-1810.</p> <p>Conduct standard transpositions for winds, brass, and viola.</p>	<p>Beethoven, <i>Symphony No. 5 (Movt I)</i></p> <p>Samartini, <i>Sinfonia in G major</i></p> <p>Samartini, <i>Sinfonia in A major</i></p> <p>Stamitz, <i>Symphony in D major, Opus 3 No.2</i></p> <p>Stamitz, <i>Sinfonia a 8 (La Melodia Germanica No.3)</i></p> <p>Haydn, <i>Symphony No. 6</i></p> <p>Haydn, <i>Symphony No. 26</i></p> <p>Mozart, <i>Symphony No. 40</i></p> <p>Haydn, <i>Symphony No. 44</i></p>	<p>Symphony</p> <p>Keys (major and minor)</p> <p>Modulations (related keys)</p> <p>Cadences (perfect, imperfect, interrupted)</p> <p>Movement</p> <p>Sonata Form</p> <p>Exposition</p> <p>Development</p> <p>Recapitulation</p> <p>Coda</p> <p>Binary</p> <p>Ternary</p> <p>Subject</p> <p>Minuet and Trio</p>

			<p>Theme and Variation</p> <p>Scherzo</p> <p>Waltz</p> <p>Slow Movement</p> <p>Finale</p> <p>Instrumentation (Mannheim Orchestra, classical orchestra, double winds)</p> <p>Sturm und Drang</p>
AoSB	<p>Be familiar with a range of styles of popular music and their characteristics, including:</p> <ul style="list-style-type: none"> • Rock • Pop • Soul • Funk and Disco • Folk and Country <p>Analyse a range of music from the 1950-2000s with reference to:</p> <ul style="list-style-type: none"> • Structure • Instrumentation • Harmony/Tonality • Texture • Melody • Tempo/Metre/Rhythm 	<p>1950s: Elvis Presley, Buddy Holly, Chuck Berry, Bill Haley, Little Richard, Jerry Lee Lewis</p> <p>1960s: Roy Orbison, Phil Spector, The Ronettes, The Beatles, The Kinks, The Rolling Stones, Marvin Gaye, The Supremes</p> <p>1970s: The Beach Boys, The Mamas and The Papas, The Doors, Led Zeppelin, Deep Purple, Queen, David Bowie, Stevie Wonder</p> <p>1980s: Donna Summer, Abba, The Sex Pistols, Blondie, Toots and the Maytals, Pet Shop Boys, Prince, Michael Jackson</p>	<p>Strophic</p> <p>32-bar song form</p> <p>12-bar blues</p> <p>Verse/chorus structure</p> <p>Major/minor/modal/pentatonic</p> <p>Rhodes piano</p> <p>Stratocaster</p> <p>Moog</p> <p>Performance Techniques (tremolo, wah-wah, falsetto, vibrato)</p> <p>Ensembles</p> <p>Range</p>

	<ul style="list-style-type: none"> Dynamics 	<p>1990s: TLC, Destiny’s Child, Blur, Oasis, Take That, Chemical Brothers, Tricky</p>	<p>Syllabic/Melismatic</p> <p>Sus chords</p> <p>Blue notes</p> <p>Power chords</p> <p>Shuffle</p> <p>Backbeat</p> <p>Groove</p> <p>Irregular metres</p>
Composition	12ET, Chord types, Diatonic chord groups, Major/minor key chords, Tonic-Dominant, Consonant/dissonant notes		
Term 2			
<p>AoSA</p> <p>(Classical and Early Romantic)</p>	<p>Analyse the key characteristics of <i>Haydn 104</i>.</p> <p>Compare and contrast the two set works with reference to time period and symphonic developments.</p>	<p>Haydn, <i>Symphony No. 104</i></p> <p>Mendelssohn, <i>Symphony No. 4</i></p>	<p>Monothematic</p> <p>Modulations (remote keys)</p> <p>Tripartite</p> <p>Theme and Variations</p> <p>Thematic Variation</p> <p>Minuet and Trio</p> <p>Augmented 6th</p> <p>Neapolitan 6th</p> <p>Hemiola</p>

<p>AoSB</p>	<p>Be familiar with a range of styles of popular music and their characteristics, including:</p> <ul style="list-style-type: none"> • Rock • Pop • Soul • Funk and Disco • Folk and Country <p>Analyse a range of music from the 1950-2000s with reference to:</p> <ul style="list-style-type: none"> • Structure • Instrumentation • Harmony/Tonality • Texture • Melody • Tempo/Metre/Rhythm • Dynamics 	<p>1950s: Elvis Presley, Buddy Holly, Chuck Berry, Bill Haley, Little Richard, Jerry Lee Lewis</p> <p>1960s: Roy Orbison, Phil Spector, The Ronettes, The Beatles, The Kinks, The Rolling Stones, Marvin Gaye, The Supremes</p> <p>1970s: The Beach Boys, The Mamas and The Papas, The Doors, Led Zeppelin, Deep Purple, Queen, David Bowie, Stevie Wonder</p> <p>1980s: Donna Summer, Abba, The Sex Pistols, Blondie, Toots and the Maytals, Pet Shop Boys, Prince, Michael Jackson</p> <p>1990s: TLC, Destiny’s Child, Blur, Oasis, Take That, Chemical Brothers, Tricky</p>	<p>Lyrics and Music (word painting)</p> <p>Performance Space</p> <p>Technology (studio effects/reverb/delay; multitracking; panning)</p> <p>Synthesiser</p> <p>Drum machine</p> <p>Samples</p>
<p>Composition</p>	<p>Inversions; Perfect cadences; Harmonic rhythm; Harmonising a melody using I/IV/V; Melodic dissonances; Appoggiaturas, Suspensions, Auxiliary Notes, Passing Notes, Escape Tones</p>		
<p>Term 3</p>			

<p>AoSE (Neo-classical)</p>	<p>Identify characteristics of Neo-Classicism and Classicism. Describe Neo-classicism with reference to the characteristics of several works.</p>	<p>Stravinsky, <i>Pulcinella Suite</i> Prokofiev, <i>Symphony No. 1 (Classical)</i> Poulenc, <i>Trio for Oboe, Bassoon, and Piano; Movement II: Andante</i></p>	<p>Neoclassicism Heterophony Antiphony Parallel Chords Octatony Diminished 7th Chords Extended Harmony Altered Harmony Cadences Modulations False Relations</p>
<p>Composition</p>	<p>Melody writing and phrasing; Developing motifs; Imitation; Sequence; Secondary chords; Using inversions</p>		
<p>Term 4</p>			
<p>AoSE (Impressionism/Expressionism/Serialism)</p>	<p>Define key movements that occur in the 20th century and their relevant composers. Describe the key characteristics of Impressionism. Describe the key characteristics of Expressionism/Serialism.</p>	<p>Stravinsky, <i>Rite of Spring</i> Schoenberg, <i>Variations for Orchestra</i> Berg, <i>Violin Concerto</i> Webern. <i>Quartet Op. 22</i> Schoenberg, <i>Funfe Orchesterstuck (Farben and Peripetie)</i></p>	<p>Neoclassicism Impressionism Expressionism Dissonance Hexachords</p>

		<p>Debussy, <i>Nocturnes; Mvt I (Nuages)</i></p> <p>Debussy, <i>Preludes; Mvmts II, VIII, and X</i></p> <p>Debussy, <i>Prélude à l'après-midi d'un faune</i></p> <p>Boulangier, <i>Les Sirenes</i></p> <p>Delius, <i>Brigg Fair</i></p>	<p>Klangfarbenmelodie</p> <p>Non-functional harmony</p> <p>Serialism</p> <p>Atonality</p> <p>Tone Row</p> <p>Octatony</p> <p>Whole-tone</p> <p>Pentatony</p>
Composition	Extended chord sequences; Writing bass lines; Common non-diatonic chords; Easy modulations		
Term 5			
AoSA (Classical – Romantic Transition)	The Influence of Beethoven on symphonic structure, tonality, and instrumentation.	<p>Beethoven, <i>Symphony No. 1</i></p> <p>Beethoven, <i>Symphony No. 3</i></p> <p>Beethoven, <i>Symphony No. 6</i></p>	<p>Modulations (remote keys)</p> <p>Programmatic Music</p> <p>Extra-Musical Ideas/Influences</p> <p>Structure</p> <p>Motivic Development</p> <p>Hemiola</p> <p>Mixed metres</p> <p>Rubato</p>

			Counter-melody
Composition	4 part writing; Structures		
Performance	Public Performance		
Term 6			
(Romantic)	<p>Define differences between classical and early romantic composition with those of later romantic composers.</p> <p>Consider programmatic constraints vs conventional form.</p>	<p>Mendelssohn, <i>Symphony No. 4</i></p> <p>Dvorak, <i>Symphony No. 9</i></p> <p>Smetana, <i>Ma Vlast (Vlatava)</i></p> <p>Berlioz, <i>Symphonie Fantastique</i></p> <p>Liszt, <i>Faust Symphony</i></p> <p>Strauss, <i>Til Eulenspiegel's Merry Pranks</i></p> <p>Rimsky-Korsakov, <i>Symphony No. 1</i></p> <p>Franck, <i>Symphony in D Minor</i></p>	<p>Romantic orchestra</p> <p>Chromaticism</p> <p>Idee fixe</p> <p>Programmatic structures</p> <p>Tone Poem</p> <p>Programmatic Symphony</p> <p>Rubato</p>
Composition	Free Composition; Tutorials		
Year 13	LO	Repertoire/Resources	Vocabulary
All through	<p>Students will be able to:</p> <ul style="list-style-type: none"> Identify and dictate rhythms and melodies in simple and common time Aurally identify cadences including perfect, imperfect, and interrupted 	<p>Music for Sight-Singing</p> <p>Auralia</p>	<p>Simple and Compound Time signatures</p> <p>Major and minor scales</p> <p>Diatonic chords</p> <p>Dotted rhythms</p>

	<ul style="list-style-type: none"> Melody and Thematic Development <p>Describe the influence of:</p> <ul style="list-style-type: none"> The Mannheim Orchestra Haydn Beethoven Romanticism Programmatic Music Commissions Patronage 		<p>Programmatic</p> <p>Binary</p> <p>Ternary</p> <p>Instrument names</p> <p>Counterpoint</p> <p>Homophony</p> <p>Range</p>
Composition	Diminished chords; N6/Aug 6 chords; Pedal notes; Remote modulations		
Term 2			
AoSE (Neo-classicism; Impressionism)	<p>Neo-classicism</p> <p>Impressionsim</p>	<p>Debussy, <i>Nocturnes; Mvt I (Nuages)</i></p> <p>Poulenc, <i>Trio for Oboe, Bassoon, and Piano; Movement II: Andante</i></p>	
Composition	Exploring Eduqas Composition Briefs		
Term 3			
AoSA	<p>Revision of Set-Works and Wider Listening (AoSA)</p> <p>Aural Skills in Context</p>	All works listed above.	

Composition	Composing to a Brief		
Term 4			
AoSE	Revision of Set-Works and Wider Listening (AoSE)	All works listed above.	
Term 5			
	Revision and Exam Practice – all topics		
Performance	FINAL RECITAL		
Term 6			
	Exam		

Music Rationale

The purpose of the school subject of Music is for students ‘to make more music, think more musically and consequently become more musical’ (Ofsted, 2021).

‘Music has the power to lift us out of the ordinary, to elevate our experience beyond the everyday and the commonplace’ (Keith Swanwick, 1999)

Music exists in all cultures throughout history and is an essential part of the human experience; it is one of the steadiest elements in the evolution of mankind. Research has always confirmed the intellectual, social, emotional and historical importance of music; as well as its powerful and inimitable intrinsic value. All students have the right to build real musical knowledge and understanding through engagement with a truly musical curriculum, with meaningful musical experiences at its heart. We offer these experiences through a range of music from different styles, times and cultures.

Students come to the school with a wealth of musical knowledge. From this starting point, we aim to build on students’ musical experience by developing their technical skills of performing, composing and music theory; their knowledge and understanding of the musical elements and components of compositions; and allow them to understand and make judgments on musical expression and meaning. The underlying principle of our curriculum is that

students learn about music through meaningful engagement with performing, composing and listening to music. We are influenced by a number of research and practice from music educationalists (Kodaly, Orff, Dalcroze, Swanwick) to ensure we teach music musically.

Musical development is ‘a spiraling and recursive process’, so our curriculum is sequenced through musical concepts (elements) which are revisited throughout each key stage, with increasing challenge, to embed musical development and learning. Exploration of the musical elements (such as rhythm, melody, harmony and structure) happens through a diverse range of musical styles from different cultures around the world; for example, a student will explore the core concept rhythm through Kpanlogo drumming and singing, Kodaly inspired body percussion, Samba performance, participation in a pop band and many more contexts in key stage 3.

At Key Stage 4, students study the Eduqas GCSE Music course. The specification was chosen as the backbone of the course is a clear aural and conceptual understanding of the musical elements as well as understanding the purpose and meaning of music. Students are required to demonstrate this understanding through listening and appreciation, performing and composing.

At Key Stage 5, students study the Eduqas A level Music course. Students are required to understand how the exploration of the musical elements has developed over time within different traditions. Students are required to appreciate, perform and compose a range of styles and traditions.

We integrate music technology throughout the key stages. Students are taught to explore the possibilities of creating music with music software. At Key Stage 5, students have the option to study Edexcel A level Music Technology. Through listening and appreciation, performing and composing, students develop knowledge of how technology has influenced the development of and learn how to create, control and record sound.