



# Music Curriculum Map

Year	What do students learn?	Why?	Tier 3 keywords	Threshold concepts	Literacy	Assessment
7	<p><b>MUSICIANS AND GENRES 1</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ Define the elements of music and related vocabulary;</li> <li>✓ Identify and describe the elements of music in different pieces of music;</li> <li>✓ Explain the effect the elements of music have on the listener and how these relate to the music’s purpose;</li> <li>✓ Understand how to read staff notation and be able to apply when performing;</li> <li>✓ Develop keyboard technique – hand position, using different fingers;</li> <li>✓ Perform a solo piece on the keyboard.</li> <li>✓ Identify and describe the elements of music in different pieces of music;</li> <li>✓ Understand how composers use simple compositional techniques (e.g. ostinato, sequence and motif);</li> <li>✓ Explore and appreciate the qualities and musical significance of five pieces of music</li> <li>✓ Understand staff notation and how music is written down;</li> <li>✓ Perform a solo of a short section from a famous piece of music from the Classical period;</li> <li>✓ Develop keyboard technique – hand position, using different fingers;</li> <li>✓ Develop an understanding of how to use composition techniques by using a given motif;</li> <li>✓ Develop an understanding of different timbres and instruments.</li> </ul>	<p>Students are learning the elements of music as these are the foundation for all music regardless of historical period or genre. The vocabulary covered will underpin their understanding from this point to wherever their music education takes them.</p> <p>Students are using the elements of music that they learned and applying them to short composition tasks and pieces of music that they are listening to.</p> <p>The teacher will deliver a curriculum which enables students to understand key concepts of music through a range of short practical activities. The teacher will create a climate of inclusivity in which all students will participate. The teacher will signpost students to techniques, starting points and the use of elements in ‘classical’ pieces of composition. The teacher is giving the students the tools to create and develop pieces of music themselves.</p>	<p>Melody Pitch Articulation Dynamics Texture Structure Harmony Tonality Instrumentation/Timbre Tempo/Rhythm Stave Treble clef Semibreve Minim Crotchet Quaver Semiquaver Dotted notes Sharp Flat Natural Major Minor</p>	<p><b>1.</b> Students know key terminology and can apply this in responding to pieces of music, identifying how the elements of music are used.</p> <p><b>2.</b> Students can apply the elements of music in listening and practical tasks.</p> <p><b>3.</b> Students can appreciate music across different styles and genres. In doing so they will develop a secure foundation to build confidence, perseverance and self-discipline.</p> <p><b>4.</b> Students build confidence to verbalise responses in listening tasks</p> <p><b>5.</b> Students build perseverance and self-discipline in rehearsal of solo performances</p> <p><b>6.</b> Students build confidence in solo performance</p> <p><b>7.</b> Students build resilience and perseverance in</p>	<p><b>REASONING</b> – Reading staff notation requires logical reasoning.</p> <p><b>ORACY</b>- Students will respond to pieces of music with answers and contribute to discussions in class. They will provide verbal feedback to each other and engage in discussion about their own progress</p> <p><b>READING</b> - Students will read key terminology that is presented to them. Students will read staff notation.</p> <p><b>WRITING</b> - Students will write responses to listening extracts, referring to the elements of music. Students will create their own composition ideas and write these using staff notation and note values</p>	<p><b>Term 2: DOOYA</b> Solo or Pair performance assessment</p> <p><b>Term 6: DOOYA</b> Listening exam – 12 questions which assesses understanding of key terminology and aural skills</p>

<p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Baseline listening</li> <li>➤ Discussion of 'what is music?'</li> <li>➤ Introduce elements of music and apply to short practical &amp; listening tasks</li> <li>➤ Introduce note values and the rhythm pyramid</li> <li>➤ Introduce the treble clef and note names</li> <li>➤ Short sight-reading tasks using knowledge of note values &amp; treble clef</li> <li>➤ Locate notes on keyboard</li> <li>➤ Perform a solo piece on the keyboard</li> <li>➤ MCQ Listening exam – 10 questions which assess understanding of key terminology and aural skills</li> <li>➤ Recap the elements of music through listening</li> <li>➤ Explore different timbres through body percussion and vocalisations</li> <li>➤ Recap note values and staff notation</li> <li>➤ Introduce accidentals and apply to keyboard performance/composition task</li> <li>➤ Introduce concept of motif through listening and discuss how this can be extended and developed</li> <li>➤ Create and compose a short piece of music using the opening motif from Beethoven's 5th Symphony</li> </ul> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.</p> <p>For this unit: <b>Morag Josephine Grant (sex) and Aaron Copland (sexual orientation)</b></p>		Cyclic Pattern	instrumental practice. 8. Students can listen to other parts and understand how their part fits in a wider ensemble. 9. Students perform with fluency and confidence within an ensemble.		
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<p><b>TRADITIONAL MUSIC ACROSS THE WORLD AND FUSION</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ Learn about music of a different culture (African, Caribbean or British Folk Music);</li> <li>✓ Develop an understanding of composition techniques and perform a of range music from a variety of cultural starting points;</li> <li>✓ Develop ensemble skills on an instrument of their choosing and perform within an ensemble to the rest of the group;</li> <li>✓ Develop an interest and awareness of different instruments and the cultural influence on music in a specific region of the world;</li> <li>✓ Understand how Fusion has an impact on modern music</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Introduce the African drums</li> <li>➤ African drumming techniques</li> <li>➤ Perform on African drums in an ensemble</li> <li>➤ Explore another instrument from the Orient</li> <li>➤ Listen to a Fusion song</li> <li>➤ MCQ Listening exam – 10 questions which assess understanding of key terminology and aural skills.</li> </ul> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p>	<p>Students are listening to different instruments from all around the world and identify them so they have an awareness of how music can vary according to the culture. They are to understand how the fusion of music constitutes a wider opening.</p> <p>The teacher will deliver a curriculum which enables students to understand key concepts of music through a range of short practical performance activities. The teacher will signpost students to techniques, starting points and the use of techniques to imitate sounds or parts easily.</p>	<p>Compose</p> <p>Bass</p> <p>Tone</p> <p>Slap</p> <p>Rhythmic</p> <p>Polyrhythm</p> <p>Djembe</p> <p>Talking Drum</p> <p>Shekere</p> <p>Siyahamba</p> <p>Obwisana</p> <p>Kora</p> <p>Gankogui</p> <p>Master Drummer</p> <p>Doumbek</p> <p>Claves</p> <p>Ensemble</p> <p>Variation</p> <p>Introduction</p> <p>Improvisation</p> <p>Repetition</p> <p>Call and Response</p> <p>Melodic</p>			
		Pulse			

	<p><b>INTRUMENTAL SKILLS</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ To define key characteristics of a variety of musical instruments;</li> <li>✓ To understand how different instruments, contribute to an ensemble;</li> <li>✓ To develop ability to read alternative notation, such as TAB;</li> <li>✓ To listen and pick out key parts for each instrument in an ensemble;</li> <li>✓ To develop vocal techniques – warming up, breathing, posture etc;</li> <li>✓ To develop instrument specific techniques (such a strumming or picking); and</li> <li>✓ To develop ensemble performance skills.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Define parts of each instrument – Drum kit, Guitar, Ukulele, Bass, Keyboard</li> <li>➤ Produce a 4/4 beat on a drum kit.</li> <li>➤ Develop TAB reading skills to play short guitar riffs.</li> <li>➤ Develop vocal techniques and warmups.</li> <li>➤ Participate in instrumental practice.</li> <li>➤ Rehearse parts in groups to develop ensemble skills.</li> <li>➤ Perform an ensemble piece to an audience.</li> </ul> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.</p> <p>For this unit: <b>Tatiana Shmayluk (sex)</b></p>	<p>Learning a musical instrument allows students to learn a new skill and be able to perform music on their own and as a group. Playing an instrument can also improve key cognitive functions such as memory, improve co-ordination, practise patience, build confidence and resilience, and relieve stress.</p> <p>How playing an instrument benefits your brain - Anita Collins  <a href="https://www.youtube.com/watch?v=ROJKCYZ8hng">https://www.youtube.com/watch?v=ROJKCYZ8hng</a></p> <p>There are so many musical instruments out there and students should be able to gain experience in playing as many as possible, particularly disadvantaged students who do not gain these experiences outside of school. The skills developed in this unit will impact students' ability across a range of other instruments and develop their performance skills as well as their ensemble skills.</p>	<p>Bar / Measure  Semibreve  Minim  Crotchet  Quaver  Semi-quaver  Note Value  Duration  Rest/Silence  Strings  Woodwind  Brass  Percussion  Tab  Ensemble  Performance  Fluency</p>			
<b>Year</b>	<b>What do students learn?</b>	<b>Why?</b>	<b>Tier 3 keywords</b>	<b>Threshold concepts</b>	<b>Literacy</b>	<b>Assessment</b>

<p><b>8</b></p>	<p><b>MUSICIANS AND GENRES 2</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ Define the elements of music and related vocabulary, recall and revise this</li> <li>✓ Identify and describe the elements of music in different pieces of Music across different genres and contexts in musical history</li> <li>✓ Explore and appreciate the qualities, characteristics, limitations and musical significance of Western Classical music;</li> <li>✓ Develop an understanding of different timbres and instruments used.</li> <li>✓ Develop keyboard technique – hand position, using different fingers;</li> <li>✓ Improve and develop note reading skills;</li> <li>✓ Understand how composers use simple compositional techniques (e.g. ostinato, sequence and motif);</li> <li>✓ Apply knowledge of these compositional techniques when creating their own composition either on the keyboard or using ICT</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Recap elements of music through listening activities – in particular Zadok the Priest - Handel, Toccata in D minor – JS Bach and Canon in D - Pachelbel</li> <li>➤ Learn about the history of Baroque music within the context of the Western Classical Tradition</li> <li>➤ Recap note values and staff notation</li> <li>➤ Learn and rehearse and perform the intro to Toccata in D minor by JS Bach</li> <li>➤ Understand what a ground bass is and how it is used in composition</li> <li>➤ Learn how to perform the ground bass of Pachelbel's Canon &amp;</li> </ul>	<p>Students are using the elements of music and applying them to short composition tasks and pieces of music that they are listening to.</p> <p>The teacher will deliver a curriculum which enables students to understand key concepts of music through a range of short practical composition activities. The teacher will signpost students to techniques, starting points and the use of elements in 'classical' pieces of composition. The teacher is giving the students the tools to create and develop pieces of music themselves.</p>	<p>Baroque Harpichord Organ Baroque Orchestra Sequence Ground Bass Melody Composition Homophonic Polyphonic Round Canon Toccata in D Minor Pachelbel's Canon Presto Vivace Allegro Moderato Andante Adagio Lento Grave Major Minor Motif Ostinato Syncopation Chords</p>	<ol style="list-style-type: none"> <li>1. Students know key terminology and can apply this in responding to pieces of music, identifying how the elements of music are used</li> <li>2. Students can apply the elements of music in listening and practical tasks</li> <li>3. Students can identify characteristics of Baroque music</li> <li>4. Students can appreciate music across different styles and genres. In doing so they will develop a secure foundation to build confidence, perseverance and self-discipline.</li> <li>5. Students listen to music throughout the Western Classical tradition</li> <li>6. Students build confidence to verbalise responses in listening tasks</li> <li>7. Students build perseverance and self-discipline in rehearsal of own part</li> <li>8. Students build confidence in solo/paired performance</li> <li>9. Understanding what makes the Blues sound like the Blues including Blue</li> </ol>	<p><b>REASONING</b> – Reading staff notation requires logical reasoning.</p> <p><b>ORACY</b> - Students will respond to pieces of music with answers and contribute to discussions in class. They will provide verbal feedback to each other and engage in discussion about their own progress</p> <p><b>READING</b> - Students will read key terminology that is presented to them and read staff notation.</p> <p><b>WRITING</b> - Students will write responses to extracts of music, referring to the elements of music.</p>	<p><b>Term 2: DOOYA</b> Solo or Pair performance assessment</p> <p><b>Term 6: DOOYA</b> Listening exam – 12 questions which assesses understanding of key terminology and aural skills</p>
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	<p>combine with the other melodies (this is a solo or paired task)</p> <ul style="list-style-type: none"> <li>➤ Use this ground bass as a stimulus for composition</li> <li>➤ Create their own ground bass as a starting point for an extended composition</li> <li>➤ Recap elements of music through listening activities – in particular Moonlight Sonata - Beethoven, Dance of Sugar Plum Fairy - Tchaikovsky, In the Hall of the Mountain King – Grieg (if not used in y7)</li> <li>➤ Learn about the history of Baroque music within the context of the Western Classical Tradition</li> <li>➤ Recap note values and staff notation</li> <li>➤ Learn and rehearse and perform the intro to Toccata in D minor by JS Bach</li> <li>➤ Understand what a ground bass is and how it is used in composition</li> <li>➤ Learn how to perform the ground bass of Pachelbel's Canon &amp; combine with the other melodies (this is a solo or paired task)</li> <li>➤ Use this ground bass as a stimulus for composition</li> <li>➤ Create their own ground bass as a starting point for an extended composition.</li> </ul> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.</p> <p>For this unit: <b>George Frederic Handel (sexual orientation) and Ludwig Van Beethoven (disability)</b></p>			<p>notes and the 12-bar structure.</p> <p><b>10.</b> How musicians improvise.</p> <p><b>11.</b> Expressing appropriate emotions through music and lyrics</p> <p><b>12.</b> How to synchronise chords and bass lines.</p> <p><b>13.</b> How the Blues has influenced the development of popular music</p> <p><b>14.</b> Understanding the process of composing a pop song</p> <p><b>15.</b> Making deliberate musical choices</p> <p><b>16.</b> Expressing appropriate emotions through music and lyrics</p> <p><b>17.</b> How to synchronise lyrics with accompaniment.</p> <p><b>18.</b> How to combine different timbres and textures effectively for maximum effect</p>		
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	<p><b>BLUES</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ To define and identify the elements of music used in Blues music from conception to modern day and explain how they are used effectively.</li> <li>✓ To describe and explain the impact that Blues has had on the development of Popular Music.</li> <li>✓ To understand the historical, cultural and social context and significance of Blues music and its link to slavery and oppression.</li> <li>✓ To understand the conventions and musical devices used in Blues music and their link to the context of where and how Blues was composed, performed, recorded and collected;</li> <li>✓ To develop instrumental skill and techniques through the playing of the 12-bar blues chord sequence, bass line and improvised and set melodies.</li> <li>✓ To develop ensemble skills through whole class and group performance.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Learn about and discuss the origins of Blues music linking to the historical, geographical, cultural and social context.</li> <li>➤ Learn about the trans-Atlantic slave trade and its connection to the origins of Blues music.</li> <li>➤ Understand and recognise the structure of 12 bar Blues music and the significance of this characteristic.</li> <li>➤ Learn to play a 12-bar blues chord sequence, a walking bass line and how these combine to be played together.</li> <li>➤ Learn about the structure and characteristics of Blues lyrics and vocals.</li> <li>➤ To develop skills in improvising – rhythmically and using the Blues scale.</li> <li>➤ Rehearse in small groups to combine the components of blues music</li> </ul>	<p>The blues tells a story. Every line of the blues has a meaning “- John Lee Hooker</p> <p>African Americans' identity was shaped in an environment whose language, society and political structure were created by the same people that had denied them any right or dignity. Although the aesthetic and moral standards were dictated by dominant white culture, blacks were able to create their own, which diverged from the existing social order. Blues music represented the opposing voice that refused to be silenced by oppression and segregation. But what made the Blues such a powerful and inspiring event was that it was not meant to be political. It was a raw, authentic expression of intimate feelings of pain, love, pleasure and anger. Blues music carried the very essence of humanity. It is through this deeply emotional and unfiltered music that African Americans elaborated their past, and it is also through music that the socio-economic issues that still affect African Americans have gained visibility and significance. Blues music was the principal medium of communication, an expression of community and solidarity. It was able to continue to live through the musical developments of Jazz, Soul, Rock and Roll, and Rap. Its influence on other music genres made it possible for Blues to continue to inspire not only African Americans but youth and cultural minorities globally, as well as mainstream popular music in different forms.</p> <p>Studying the Blues will enhance student's cultural capital of music they might not listen to. It will help students understand the connection between music they listen to and music of the past, and how historical events have influenced music. Blues music helps musicians develop a good ‘feel’ for music.</p>	<p>The Blues</p> <p>Slave trade</p> <p>Robert Johnson</p> <p>Chord progression</p> <p>12-bar Blues progression</p> <p>Treble Clef</p> <p>Bass Clef</p> <p>Time Signature</p> <p>Walking bass line</p> <p>Improvisation</p> <p>Pentatonic scale</p> <p>Rhyme</p> <p>Lyrics</p> <p>Repetition</p> <p>Structure</p> <p>Song form</p> <p>Verse</p> <p>Chorus</p>			
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➤ Perform as an ensemble to the class incorporating performance conventions where appropriate

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**SONG WRITING AND DEVELOPMENT OF POPULAR MUSIC**

**Skills:**

- ✓ To define and identify the elements of music used in popular music and explain how they are used effectively;
- ✓ To describe and explain the development of Popular Music by using their prior knowledge from Blues and by exploring subsequent genres through to present day;
- ✓ To understand the historical, cultural and social context and purpose of popular songs and make links between them;
- ✓ To identify and explain the different components and structure of popular songs;
- ✓ To develop instrumental skill and techniques through the playing of
- ✓ To develop ensemble skills through whole class and group performance.

**Content:**

➤ Learn about the conventional structure of a popular songs – Intro,

Students are learning this to appreciate the music that they listen to is constructed using various conventions and to demonstrate that it is often based on very short and simple ideas. Composition allows students to be creative and, in this topic, cover an area which they are already generally engrossed.

The teacher will deliver a curriculum that demonstrates the importance of structure within a song, what each part contributes to the arrangement of a song and how to construct their own song composition

Chord  
Chord Progression  
Melody  
Riff  
Hook  
Bassline  
Lyrics  
Homophonic  
Accompaniment  
Structure  
Song form  
Verse  
Chorus  
Bridge  
Middle 8  
Intro  
Outro  
Solo



verse, chorus, middle  
&/bridge/instrumental, outro

- Learn about the development of these components and structures.
- Listen to and analyse songs from a variety of genres discussing their purpose, features and structure;
- Understand how musical parts are arranged.
- Learn how to build an extended response through identifying the key features and comparing and contrasting different pieces of music.
- Recap how to play chords, note values and staff notation in order to perform riffs
- Understand how lyrics are structured and set to music
- Create an arrangement of musical components of a popular song using technology and / or acoustic instruments.
- Compose an original song which feature components of popular music (chords, a bass line, drum beat, riff and lyrics) using a standard pop song structure
- Develop ensemble skills
- Perform this ensemble composition to the class

**Protected Characteristics:**

Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.  
For this unit:

<p><b>MINIMALISM</b>  <b>THIS UNIT IS TO BE COMPLETED AFTER CONSULTATION WITH THE CLF.</b></p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.  For this unit:</p> <p><b>INTRODUCTION TO FILM MUSIC</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ To define and identify the elements of music used in different genres of film and television and explain how they are used effectively;</li> <li>✓ To describe and explain the effect and impact that music has on a scene.</li> <li>✓ To understand the purpose of music in film and television.</li> <li>✓ To understand the process of composing to a brief linking to a real-world career;</li> <li>✓ To develop a deeper understanding of leitmotif, musical clichés &amp; compositional techniques;</li> <li>✓ To manipulate, develop and extend musical ideas suitable for different film genres.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Discuss the purpose of music for the moving image in film and television.</li> </ul>		<p>Minimalism  Cell  Ostinato  Phasing  Layering  Metamorphosis  Addition  Subtraction  Augmentation  Diminution</p> <p>Purpose  Specially Composed Music  Borrowed Music  Theme Song  Click Track  Cues  Diegetic  Leitmotif  Mickey Mousing  Non-diegetic  Syncing / Sync Point  Underscore  Woodwind  Bassoons  Brass  Tuba  Harp  Glockenspiel  Timpani / Drums  Strings  Tremolo Strings  Hans Zimmer</p>			
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- Discuss and listen to different genres of film music and identify their features.
- Discuss how composers write to a brief and the process of composition.
- Revise the elements of music and learn new key terminology through active listening of a variety of genres and composers.
- Learn how to build an extended response through identifying the key features and comparing and contrasting different pieces of music.
- Revise and apply understanding of note values, staff notation and motif by performing iconic film themes and character motifs.
- Create a leitmotif for a character.
- Revise musical devices including ostinato, sequence, pedal and apply by creating part of a soundtrack to a short film clip.
- Create an extended film composition using existing motifs and original ideas. Apply knowledge of compositional techniques and musical devices.
- Perform this composition using ICT or acoustic instruments in time with the clip.

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For this unit:

Year	What do students learn?	Why?	Tier 3 keywords	Threshold concepts	Literacy	Assessment
9	<p><b>MUSIC AND MEDIA – MUSIC FOR FILM AND TELEVISION</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ To define and identify the elements of music used in different genres of film and television and explain how they are used effectively;</li> <li>✓ To describe and explain the effect and impact that music has on a scene.</li> <li>✓ To understand the purpose of music in film and television.</li> <li>✓ To understand the process of composing to a brief linking to a real-world career;</li> <li>✓ To develop a deeper understanding of leitmotif, musical clichés &amp; compositional techniques;</li> <li>✓ To manipulate, develop and extend musical ideas suitable for different film genres.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Discuss the purpose of music for the moving image in film and television.</li> <li>➤ Discuss and listen to different genres of film music and identify their features.</li> <li>➤ Discuss how composers write to a brief and the process of composition.</li> <li>➤ Revise the elements of music and learn new key terminology through active listening of a variety of genres and composers.</li> <li>➤ Learn how to build an extended response through identifying the key features and comparing and contrasting different pieces of music.</li> <li>➤ Revise and apply understanding of note values, staff notation and motif by performing iconic film themes and character motifs.</li> <li>➤ Create a leitmotif for a character.</li> <li>➤ Revise musical devices including ostinato, sequence, pedal and apply by creating part of a soundtrack to a short film clip.</li> <li>➤ Create an extended film composition using existing motifs and original ideas. Apply</li> </ul>	<p>The global film industry continues to grow with global box office revenue in the region of 50bn US dollars in 2020. TV and video revenue worldwide stands at 286.17bn USD.</p> <p>Film composers garner world-wide recognition for their work, and writing music for the moving image has fast become an attractive career option for composers. The work of a film composer, if all goes according to plan, is meant to go unnoticed. A film’s score is meant to support the scenes and characters in an almost subconscious way, to move the audience without them knowing they’re being moved.</p> <p>Of course, great film scores can’t go unnoticed—they’re unforgettable. But oftentimes the work of a composer is undervalued. It’s a vital aspect of filmmaking, and one that can make all the difference between a scene connecting with an audience or not.</p> <p>A score can make or break a film. Learning about and creating music for film enables students to develop their compositional skills as this style of composition demands considered and extensive use of different techniques and exploitation of musical devices.</p>	Purpose Specially Composed Music Borrowed Music Theme Song Click Track Cues Diegetic Leitmotif Mickey Mousing Non-diegetic Syncing / Sync Point Underscore Woodwind Brass Bassoons Tuba Harp Glockenspiel Timpani / Drums Strings Tremolo Strings Hans Zimmer	<ol style="list-style-type: none"> <li>1. Understanding the process of composing to a brief and for the moving image.</li> <li>2. Making deliberate musical choices which reflect the film.</li> <li>3. Expressing appropriate emotions through music.</li> <li>4. How to synchronise music with a film sequence.</li> <li>5. How to combine different timbres and textures effectively for maximum effect.</li> </ol>	<p><b>REASONING</b> – Reading staff notation requires logical reasoning.</p> <p><b>ORACY</b> - Students will respond to pieces of music with answers and contribute to discussions in class. They will provide verbal feedback to each other and engage in discussion about their own progress.</p> <p><b>READING</b> - Students will read key terminology, staff notation and the composition brief and cue sheets.</p> <p><b>WRITING</b> – Students will write responses, both short and extended, to listening extracts referring to the elements of music and key terminology. They will make links and comparisons between genres. Students will use a film storyboard to explore and plan musical ideas for a film composition</p>	<p>.</p> <p><b>Term 2: DOOYA</b> Solo or Pair performance assessment</p> <p><b>Term 6: DOOYA</b> Listening exam – 12 questions which assesses understanding of key terminology and aural skills</p>

<p>knowledge of compositional techniques and musical devices.</p> <p>➤ Perform this composition using ICT or acoustic instruments in time with the clip.</p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.</p> <p>For this unit:</p> <p><b>MUSIC AND MEDIA – COMPUTER AND VIDEO GAMES</b></p> <p><b>Skills:</b></p> <ul style="list-style-type: none"> <li>✓ To define and identify the elements of music used in video games &amp; advertising and explain how they are used effectively;</li> <li>✓ To describe and explain the effect and impact that music has in a game or advert.</li> <li>✓ To understand the purpose of music in video games and advertising.</li> <li>✓ To understand the process of composing to a brief linking to a real-world career;</li> <li>✓ To develop a deeper understanding of compositional techniques;</li> <li>✓ To manipulate, develop and extend musical ideas.</li> </ul> <p><b>Content:</b></p> <ul style="list-style-type: none"> <li>➤ Discuss the purpose of music for video games and advertising.</li> <li>➤ Discuss and listen to music from different genres of game across the decades and identify their features.</li> <li>➤ Discuss how composers write to a brief and the process of composition, and how this is different to writing for film.</li> <li>➤ Revise the elements of music and learn new key terminology through active listening of a variety of genres and composers.</li> </ul>	<p>When you think of music in video games, you think of the iconic soundtracks of Super Mario Bros, Tetris and Street Fighter II just to name a few. These games have tracks that are often regarded as the greatest in video games’ short but impressive history. However, with the rapid advancements in technology accompanying video games, soundtracks have changed dramatically and have become an important part of the storytelling process.</p> <p>Music is a tool that can control emotion and can establish the tone of story being told. Within film, many fans look at the soundtrack as a foundation to set the scene. This is no different in the video game industry.</p> <p>The nature of video games allows a more immersive experience than film. You are controlling the actions of a character rather than watching it happen. With some games, however, you can play with the sound turned off. So, for a video game developer it is vital that you have a soundtrack that can create an atmosphere to really captivate the player.</p> <p><a href="https://www.anarapublishing.com/the-importance-of-music-in-video-games/">https://www.anarapublishing.com/the-importance-of-music-in-video-games/</a></p>	<p>Purpose Specially Composed Music Borrowed Music Theme Song Click Track Cues Diegetic Leitmotif Mickey Mousing Non-diegetic Syncing / Sync Point Underscore Woodwind Bassoons Brass Tuba Harp Glockenspiel Timpani / Drums Strings Tremolo Strings Hans Zimmer</p>			
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<p>➤ Learn how to build an extended response through identifying the key features and comparing and contrasting different pieces of music.</p> <p>➤ Revise and apply understanding of note values, staff notation and motif by .</p> <p>➤ Revise musical devices including ostinato, sequence, pedal and apply by creating part of a soundtrack to a short film clip.</p> <p>➤ Create an extended film composition using existing motifs and original ideas. Apply knowledge of compositional techniques and musical devices.</p> <p>➤ Perform this composition using ICT or acoustic instruments in time with the clip.</p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p> <p><b>REGGAE</b> <b>THIS UNIT IS TO BE COMPLETED AFTER CONSULTATION WITH THE CLF.</b></p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p>					
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Reggae  
Bob Marley  
Melody  
Bassline  
Chord  
Semitone  
Major Chord  
Minor Chord  
Off-beat  
Syncopation  
Hook  
Riff  
Mento  
Ska  
Rock Steady  
Roots  
Reggae Dub

**HIP-HOP**

**THIS UNIT IS TO BE COMPLETED AFTER CONSULTATION WITH THE CLF.**

**Protected Characteristics:**

Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.

For this unit: **Lil Nas X (sexual orientation) and Cardi B (sexual orientation)**

**CLASSICAL MUSIC: ARRANGING AND REMIXING**

**THIS UNIT IS TO BE COMPLETED AFTER CONSULTATION WITH THE CLF.**

**Protected Characteristics:**

Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership.

For this unit: **Peggy Gou (sex and race) and Honey Dijon (gender reassignment)**

Hip Hop  
Rap (Rhythm and Poetry)  
Rhythm/Tempo  
Pulse  
Lyrics  
Bars  
Rhyme  
Slang  
Rapper  
Melody  
Accompaniment  
Kanye West  
Snoop Dogg  
Will Smith

DJ (Disc Jockey)  
MC (Master of Ceremonies)

Year	What do students learn?	Why?	Tier 3 keywords	Threshold concepts	Literacy	Assessment
10	<p><b>Term 1 &amp; 2:</b></p> <p>Launch of the course more formally, focus on weighting of what is being focused on. Students to work on solo performance for the end of term 2. Start to look at the set works, Mozart Clarinet Concerto in A major, 3rd movement, Rondo and Beatles (Beatles suggested as this has been covered in previous years by staff at HWA). Mozart is compulsory.</p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit: <b>Daniel Johns (sex)</b></p> <p><b>Term 3 &amp; 4:</b></p> <p>Launch of the free composition. Not to be completed this academic year. They will see examples of students' work from previous years to gain understanding of what is expected. Focus to be on the AOS that are needed and the elements for the compositions. (2 per area).</p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p>	<p><b>Term 1 &amp; 2:</b></p> <p>Over view of the course to be more explicit to enable students fully understand requirements. Solo performances to be the focus for end of term 2, to start to gain evidence for course work (though not to be completed as not examining year). This is to ensure students know what is expected of them for their solo and ensemble performances. When focussing on set works students will gain an understanding of part B of the exam, but this will not be assessed in the first PPE.</p> <p><b>Term 3 &amp; 4:</b></p> <p>To enable students to have an appropriate amount of time to draft and re draft their free composition, and to explore creatively the elements that are needed for this. When looking at previous work, students will gather the 'GCSE Music' style of composition, and what is required to gain the level they are being set.</p>	<p>Melody Tonality Metre Rhythm Dynamics Texture Structure Form Harmony Timbre Phrasing Articulation</p>	<p>Students need to understand and apply the musical elements that are reflected in theory and terminology-based tasks. Once achieved, they are able to apply to composition and performance tasks.</p> <p>Understanding the main concepts of the romantic and classical period and applying knowledge discovered to aural activities.</p> <p>Develop knowledge of how to apply the key terms to aural activities in particular exam style questions.</p>	<p><b>Oracy</b></p> <p>Students will respond to pieces of music with answers and contribute to discussions in class. Students will provide verbal feedback to each other and engage in discussion about their own progress</p> <p><b>Reading</b></p> <p>Students will read key terminology that is presented to them Students will read staff notation</p> <p><b>Writing</b></p> <p>Students will write definitions for the elements of music Students will write responses to listening extracts, referring to the elements of music</p>	<p><b>Term 4:</b></p> <p>Free Composition and one performance marking</p> <p><b>Term 6: Y10 PPE</b></p> <p>Term 6 To take part A of the specimen paper 2019. Part B to be focussed on in lessons, but not examined at this point. In addition, free composition to be completed by end of term 6, with just final edits to be done in year 11, to align with the specification stating that coursework must be completed in the assessing year</p>



	<p><b>Term 5 &amp; 6:</b></p> <p>Continue to work on free composition which will enable further understanding of aural awareness which in turns helps for the exam. A real push on the Mozart, and (suggested) Beatles, to ensure students are clear on what is required of them for the exam. Home learning task to be set for the summer relating to the set works and solo/ensemble.</p> <p><b>Protected Characteristics:</b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p>	<p><b>Term 5 &amp; 6:</b></p> <p>Practical work through the composition will feed through into the aural understanding of the exam. Students will leave term 6 with an awareness of what part B fully looks like, and this is essential going into Term 1 of year 11.</p> <p>To prepare them fully for the next stage of the course.</p>				
Year	What do students learn?	Why?	Tier 3 keywords	Threshold concepts	Literacy	Assessment
<b>11</b>	<p><b>Term 1 &amp; 2:</b></p> <p>Brief composition is <b>launched</b>, once received from the exam board. Before this, the free composition to be <b>completed</b>, including scores and aural guides.</p> <p>Solo and ensemble performances to be completed by the end of term 2.</p> <p>Knowledge and understanding of “The Clock” from Haydn and different songs from The Beatles will be focused on to ensure students know the background of these works, and their place in the Music landscape. Most lessons should include retrieval practices relating to key words and or a listening.</p> <p><b>Protected Characteristics:</b></p>	<p><b>Term 1 &amp; 2:</b></p> <p>To complete coursework for the free element, and to launch the brief will begin to cover the 60% course work requirement.</p> <p>During this time solo and ensemble schedules will be created, suggested to be done for term 2 to allow time to re-record. This will allow students to have more than one attempt at this process.</p> <p>To build on prior knowledge from year 10.</p> <p>To get students into the habit of using key terms and applying them to aural activities.</p>	<p>Melody Tonality Metre Rhythm Dynamics Texture Structure Form Harmony Timbre Phrasing Articulation</p>	<p>Students need to understand and apply the musical elements in both their free and brief composition. They need to be able to apply the same terminology, where appropriate to both solo and ensemble performances.</p> <p>Understanding the main concepts of the romantic and classical period and applying knowledge</p>	<p><b>Oracy</b> Students will respond to pieces of music with answers and contribute to discussions in class. Students will provide verbal feedback to each other and engage in discussion about their own progress</p> <p><b>Reading</b> Students will read key terminology that is presented to them Students will read staff notation</p> <p><b>Writing</b></p>	<p><b>Term 2 : Y11 PPE</b></p> <p><b>Term 3 : Y11 PPE</b></p>

<p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p> <p><b><u>Term 3 &amp; 4:</u></b></p> <p>Brief composition to be completed. Score and aural guide also to be finished.</p> <p>All solo and ensemble performances to be completed.</p> <p>Knowledge and understanding of “The Clock” from Haydn and different songs from The Beatles will be focused on to ensure students know the background of these works, and their place in the Music landscape. Most lessons should include retrieval practices relating to key words and or a listening.</p> <p><b><u>Protected Characteristics:</u></b></p> <p>Teachers to challenge prejudices and intolerance by introducing someone related to the Protected Characteristics. They will present a wide range of people from different religions, races, ages, sex, sexual orientation, gender reassignment, pregnancy, disabilities and marriage/partnership. For this unit:</p> <p><b>ALL COURSE WORK TO BE COMPLETED.</b></p> <p><b><u>Term 5 &amp; 6:</u></b></p> <p>Exam prep and finalising of course work should it be needed.</p>	<p><b><u>Term 3 &amp; 4:</u></b></p> <p>At this point in the course this is essential in allowing students to have a proper amount of time to work on the exam element of the course.</p> <p><b><u>Term 5 &amp; 6:</u></b></p> <p>To ensure students are ready to face part A and B of the exam. Exam normally falls late May or early June.</p>		<p>discovered to aural activities. This is particularly essential with the PPEs this academic year.</p> <p>Continue to develop and apply the key terms to aural activities.</p>	<p>Students will write definitions for the elements of music Students will write responses to listening extracts, referring to the elements of music</p>	
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