Music Curriculum Framework

Intent:

In the Futura Learning Partnership, our intention is that children develop a life-long love of music. Through the musical experiences and opportunities offered to them throughout their education, each child will develop a musical identity which is personal to them, this may be in the form of a performer, composer and/or as an active listener who, in the future, will become a participator in the cultural life of the UK.

In EYFS, KS1 and KS2 music acts as an integral part of the school day, be that singing whilst packing up, or listening to a new piece of music whilst walking into assembly. Our music curriculum plan, guided by the EYFS framework and National Curriculum, ensures that all children from EYFS and Year 9 experience a

stimulating, practical and holistic curriculum which explores music through singing, performing, composing and listening. Every student in the Futura Trust will have been taught the substantive and disciplinary knowledge required for GCSE Music, and therefore possibly A-Level, should they wish to study Music at KS4 and KS5.

Alongside this we encourage all students to develop their musicianship in a variety of extra-curricular activities both in and outside school. Inevitably, the cultural capital of each student will be developed throughout their musical education within the Trust yet each individual school also aims to meet the cultural interests, and needs, of the community in which our schools are based – all musical cultures and welcomed and embraced.

We strive to ensure all students find Music an engaging and fulfilling subject in which they embrace the discipline of practice, the challenge of analysis and the excitement of creating and finding their own musical voice.

Inclusion: Our curriculum is ambitious for all and strives to address inclusion and disadvantage in its intent and implementation

Aims: Underpinning the intent are key **disciplinary and substantive concepts**

Primary Music Curriculum design and structure

The Primary music curriculum is divided into four main sections (singing, listening/appraising, performing and composing). The progression of substantive and disciplinary knowledge can be seen as children move from EYFS through to Year 6. Possible contexts (and some examples of music) are included at the beginning, which may be appropriate to all year groups. **Bold indicates key goals to be achieved at the end of each stage.** This scheme has been developed between primary and secondary staff, to ensure progression within the Futura Learning Partnership

Within each key stage, some suggested vocabulary is given for each year group which is to be acquired cumulatively throughout the primary phase.

Year Group	Singing	Listening and Appraising	Performing	Composing
Possible contexts	♪ Use songs for daily routines such as: tidying up, lining up, washing hands etc. ♪ Singing/rapping the alphabet, days of the week, months of the year, seasons, times tables, phonics songs etc. ♪ Learn songs which help explain and remember historical periods and events	https://www.bbc.co.uk/teach/ten-pieces for example: ♪ The Planets (Gustav Holst) ♪ In the hall of the Mountain King (Grieg) ♪ The Four Seasons (Vivaldi) ♪ West Side Story (Leonard Bernstein)	♪ Perform to their own class. ♪ Perform to other classes or key stages. ♪ Invite parents in at the end of the day. ♪ Shows, concerts, Christmas/ Easter performances etc.	♪ Create a soundscape linked to a story or historical/geographical journey. ♪ Add sound effects to accompany a poem, story or film clip. ♪ Composing using natural or body sounds (links to science, PE, nature etc).

	e.g. London's burning, Ring of roses etc. ♪ Key stage and whole school singing practices. ♪ Assemblies. ♪ Shows, concerts, Christmas/Easter performances. ♪ Singing in the community e.g. old people's home, supermarkets etc	♪ The Nutcracker Suite (Tchaikovsky) ♪ Rhapsody in Blue (Gershwin) ♪ Zadok the Priest (Handel) ♪ Mussorgsky (Night on a Bear mountain) ♪ Mussorgsky (Pictures at an Exhibition) ♪ Stravinsky (Firebird Suite) ♪ Ravi Shankar Symphony ♪ The Little Train Villa-Lobos ♪ Bizet Toreador ♪ Dvorak New World Symphony ♪ Storm from Peter Grimes (Benjamin Britten) ♪ Carnival of the Animals (Saint-Saens) ♪ Peter and the Wolf (Tchaikovsky)	♪ Recording performances on ipads etc and sharing e.g. on school's social media pages and/or website. ♪ Perming out of school e.g. on trips and camps (camp fire songs in groups).	♪ Links to art and pictures/ paintings. ♪ Use IT packages such a 'Garage Band' to compose: possible contexts could include creating new phone ringtones etc. ♪ Represent emotions and feelings (linked to PSHE). ♪ Using aspects of the school for a focus e.g. class song, school song etc.
EYFS	♪ Listen to, learn and sing a variety of nursery rhymes and action songs e.g. colours, numbers, days of the week, months, feelings etc. ♪ Sing a range of well-known nursery rhymes and songs;	♪ Listen to and respond to a variety of songs and music from different cultures. ♪ Use music to inspire imagination and movement. ♪ Copy and follow instructions and begin to respond verbally. ♪ Perform songs and rhymes and – when appropriate – try to move in time with music.	♪ Perform in front of an audience, either individually or as part of a group. ♪ Perform songs, rhymes, poems with others, and – when appropriate – try to move in time with music.	♪ Use voices to imitate sounds and percussion to explore sounds. ♪ Introduce the terms: pulse, steady-beat, rhythm, long/ short sounds, pitch (high/low). ♪ Makes music in a range of ways, e.g. plays with sounds creatively, plays along to the beat of the song they are singing or music they are listening to
EYFS Key Vocabulary	song, high(er), low(er), create, rhyme, rhythm, steady beat, loud(er), quiet(er), listen, sound, start, stop, long, short, shake, tap, scrape			

Key Stage 1 Substantive	♪ Know the best position to be sitting or standing in for singing i.e. breathing and diaphragm. ♪ Know what the word beat/pulse means and be able to feel/express this. ♪ Know that the word 'pitch' relates to 'high' and 'low' sounds. ♪ Know that sounds can be long and short.	♪ Know that there are different types of sounds e.g. metal, wooden, shaking etc. ♪ Know that music can sound different depending on culture, time and place.	♪ Recognise that something has to be practised before it is performed. ♪ Understand the importance of using a clear voice and good volume.	♪ Know that anyone can create music. ♪ Recognise simple patterns e.g. long-long-short etc. ♪ Know that patterns can be repeated.
Key Stage 1 Disciplinary	♪ To find their singing voice and use their voices confidently. ♪ Sing a melody accurately at their own pitch. ♪ Sing with a growing awareness of pulse and control of rhythm. ♪ Make and control long and short sounds, using voice. ♪ Sing songs expressively. ♪ Follow pitch movements with their hands and use high, low and middle voices. ♪ Begin to sing with control of pitch (e.g. following the shape of the melody). ♪ Sing from memory with awareness of pitch. ♪ **Sing with an awareness of other performers.**	♪ Identify the beat within a piece of music. ♪ Identify high and low sounds. ♪ Identify changes in dynamics and pitch within sounds and music. ♪ Listen to simple songs and remember short songs and sequences and patterns of sounds. ♪ Respond physically when listening to and appraising music. ♪ Identify different sound sources e.g. body percussion, natural (wind, rain etc) ♪ Listen to and discuss music from different cultures, times and places. ♪ Begin to identify the sounds made by some musical instruments.	♪ Follow instructions on how or when to play an instrument or sing. ♪ Make and control long and short sounds using different instruments. ♪ Imitate changes in pitch and volume, in preparation for performance. ♪ Perform in a variety of situations throughout the year with increased confidence e.g. assemblies, concerts, shows etc. ♪ **Perform, facing the audience.**	**Contribute to the creation of a group/class composition** which includes the following: ♪ Change sounds to reflect different stimuli. ♪ Create a sequence of long and short sounds ♪ Clap rhythms. ♪ Create a mixture of different sounds i.e. long/short, loud/quiet, high/low. ♪ Choose sounds to create different effects. ♪ Sequence sounds to create an overall effects. ♪ Create short musical patterns. ♪ Create short rhythmic phrases. ♪ Develop improvising skills, within given structures

		♪ **Listen to a variety of genres and identify thoughts and feelings, including likes and dislikes.**		
Key Stage 1 Key Vocabulary	Year 1 – pattern, melody, tune, practise, notes, rhythm, audience, appreciate, imitate/copy, tempo, beat, pulse, volume, pitch, instrument (tuned/un-tuned), similar, different Year 2 – control, pitch, genre (reggae, pop, rock, classical, rap) , respond, mood, accompany, sections, introduction, choir, band, long(er), short(er), tones, chorus, verse			
Lower Key Stage 2 Substantive	♪ Know why deep breaths are needed to sing longer phrase and the importance of using your diaphragm. ♪ Recognise the importance of keeping the beat when singing in unison i.e. to keep everyone together. ♪ Know that mouth shapes can affect voice sounds. ♪ Understand what the terms, 'dynamics' and 'tempo' mean. ♪ Know what it sounds like when someone sings in tune, compared with when they are out of tune.	♪ Know what the term, 'melody' means (a sequence of single notes that sounds good to create a tune). ♪ Understand what a verse and chorus are and how they can be used to give structure to a song/music. ♪ Understand the terms: duration, pitch, beat, tempo and 'use of silence'. ♪ Know that people like different types of music. ♪ Know that sounds can be 'layered'.	♪ Recognise the importance of preparing a performance and thinking about what the audience see/hear. ♪ How to play each instrument according what produces the best quality sound i.e. 'bounce the beater', 'don't mute the triangle etc. ♪ Know how to project your voice (use of diaphragm and directing sound.	♪ Know that some notes work really well together to create some melodies. ♪ Recognise simple patterns e.g. long-long-short etc. ♪ Know that patterns can be layered. ♪ Understand what a 'drone' is.
Lower Key Stage 2 Disciplinary	♪ **Sing with confidence using a wider vocal range.** ♪ Sing in tune. ♪ Sing with awareness of pulse and control of rhythm.	♪ Identify melodic phrases and reproduce them. ♪ Create sequences of movements in response to sounds.	♪ Perform in different ways e.g. individually/groups, positions/places etc. ♪ Perform from memory.	**Contribute to the creation of a group/class composition** which includes the following: ♪ Create and improvise repeating patterns with a range of instruments.

	♪ Recognise simple structures. (Phrases). ♪ Sing expressively with awareness and control of dynamics and tempo. ♪ Sing songs and create different vocal effects. ♪ Internalise sounds by singing parts of a song 'in their heads.' ♪ Sing from memory with accurate pitch.	♪ Demonstrate the ability to recognise the use of structure i.e. recognising chorus/verse etc. ♪ Begin to use the following terms to describe music: duration, pitch, beat, tempo, the use of silence. ♪ Identify likes and dislikes, using musical vocabulary. ♪ Understand layers of sound and discuss their effect on mood and feelings. ♪ **Listen to and discuss music from different cultures, times and places, along with related instruments.**	♪ Play notes on an instrument with care, so they are clear. ♪ Perform in a variety of situations throughout the year with increased confidence e.g. assemblies, concerts, shows etc. ♪ **Perform with an awareness of others, whilst facing an audience.**	♪ Create and improvise melodies using a limited selection of notes e.g. C E G etc. ♪ Use drones as an accompaniment e.g. with a well known song. ♪ Choose, order, combine and control sounds to create an effect. ♪ Use digital technologies to compose short and simple pieces of music. ♪ Create music that describes contrasting moods/emotions.
Lower Key Stage 2 Vocabulary	Year 3 – breathing, posture, diaphragm, control, accuracy, compose, notes (CDEFGAB), stave, treble clef, audience, respond, rhythm, composer, orchestra, woodwind, brass, percussion, strings Year 4 – expression, dynamics, duration, pitch, timbre, tempo, structure, notation, round, drone, chords, scale, composition, ensemble, orchestra, explore, crotchet, quaver, minim, semibreve			
Upper Key Stage 2 Substantive	♪ Know that you need to be aware of (listen out for) other 'parts' when singing rounds etc. ♪ Recognise that it is best to take breaths which match the phrasing of a song (as much as possible). ♪ Know what it sounds like when someone sings in tune, compared with when they are out of tune.	♪ Know the difference between 'pitched/tuned' and 'unpitched/untuned' percussion. ♪ Know what the terms, 'mood', 'timbre' and 'texture' mean in music. ♪ Recognise and understand what a harmony is and how they can be used to create an effect.	♪ Recognise that expression can be added to music by making phrasing clear, varying dynamics/tempo and putting emphasis on some notes.	♪ Know what a 'chord' is and that notes can be combined to create different effects e.g. happy/sad sounds. ♪ Know the difference between 'beat/pulse' and 'rhythm'. ♪ Know that a pentatonic scale has five notes and relate this to a 'pentagon' etc.

	♪ Know what 'improvisation' means. ♪ Recognise what an 'ostinato' is.			
Upper Stage 2 Disciplinary	♪ Sing songs with increasing control of breathing, posture and sound projection. ♪ Sing songs in tune and with an awareness of other parts. ♪ Identify phrases through breathing in appropriate places. ♪ Sing expressively with awareness and control of dynamics, tempo and timbre. ♪ Sing a round in two parts and identify the melodic phrases and how they fit together. ♪ **Sing confidently and expressively as a class, in small groups and alone, and begin to have an awareness of improvisation with the voice.** ♪ Maintain an accurate pitch when singing in harmony, from memory. ♪ Sustain a drone or melodic ostinato	♪ Internalise short melodies and play these on pitched percussion. ♪ Identify different moods and textures. ♪ Identify how a mood is created by music and lyrics. ♪ Listen to longer pieces of music and identify key features, themes and instruments. ♪ Begin to use the following terms to describe and appraise music: melody, lyrics, duration, pitch, dynamics, beat, tempo, the use of silence, texture and timbre. ♪ Identify rounds, drones, harmonies and accompaniments. ♪ **Listen to and discuss music from different cultures, times and places, identifying different instruments and contexts in which the music was created.** ♪ Describe how lyrics often reflect the cultural context of music and have social meaning.	♪ Perform from memory with confidence. ♪ Play or sing expressively, recognising how this can improve performance. ♪ Maintain a simple part within a group e.g. drone or ostinato. ♪ Recognise the correct way to play specific instruments to optimise their sounds. ♪ Perform in a variety of situations throughout the year with increased confidence e.g. assemblies, concerts, shows etc. ♪ **Perform with controlled breathing and an awareness of others.**	♪ Create songs with a verse and chorus. ♪ Create rhythmic patterns with an awareness of timbre and duration. ♪ Combine a variety of musical devices e.g. melody, rhythm and simple chords g. CEG, FAC etc. ♪ Use drones and melodic ostinato, based on the pentatonic scale. ♪ Convey relationship between the lyrics and melody. ♪ Use digital technologies to compose, edit and refine short pieces of music. ♪ **Compose music individually or in pairs using a range of stimuli and developing their musical ideas into a completed composition.**
	Year 5 – confidence, pitch, intonation, diction, texture (layers), vocabulary, performance, octave, soundscape, duet, trio, quartet, ostinato, harmony, accompaniment Year 6 - improvise, minor, major, tuned, untuned, characteristics, repeat, treble clef, key signature, sharps, flats, piano, forte, time signature			

Secondary Music Curriculum design and structure

In the Futura Learning Partnership, each school has different resources and a different amount of curriculum time with KS3. Following discussions with the secondary music teachers, it was decided to create a curriculum which ensured teacher autonomy and the opportunity to meet the musical needs and interests of the students in each school community. Keywords will be taught through listening, performing and appraising to each year group, with some schools able to cover more keywords than others. Topics are suggested, with greater detail available in SoL which will be shared with departments. Some suggested topics will not be possible in every school due to resources available.

Crucially, from Year 8 onwards, every topic links back to previous learning with musical concepts becoming more complex and challenging, in preparation for students to study Music at KS4 and beyond. Much of what is taught in Music is dependent on students having time to practise skills previously learnt but not yet refined. It should be noted that assessing in Music is holistic, with teachers quietly identifying HAPS and LAPS and offering challenge or support where appropriate. When possible, teachers will record performances in order to build up a catalogue of recordings tracking students' progress throughout KS3. These recordings may be uploaded onto MS Teams class page, with oral feedback included in the recording.

	Substantive	**Disciplinary**	**Possible concepts**
Year 7	**Keywords will be explicitly referred to in SoL. These words can be applied when listening, performing and composing.** **Texture** – unison, homophonic, melody with accompaniment **Melody** – Conjunct, improvisation **Tonality** – Major key and minor key **Harmony –** Major and minor chords. **Structure** – Verse/chorus; binary (AB); **Metre** – 4/4, 3/4	**Listening** To be able to aurally identify the keywords listed in substantive knowledge in pieces of music explored. This could be through a short listening starter, or homework. Alternatively, it might be through breaking down a piece the students are performing, or analysing musical elements used in a composition. **Performance**	Singing project in Term 1 exploring different textures. Klezmer Music – Melody, time signature (¾) Programme Music – Melody and texture (Peter and The Wolf and/or The Planets) Musical Futures – Performing current songs with analysis on structure, texture and time signatures.

	Timbre/sonority - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon). Instrumental techniques – arco, pizzicato **Performance – dependent on resources.** To be able to read a chord chart for guitar or ukulele. To be able to read tab, or musical notation, of simple two or four bar melodies. To be able to practise short diatonic melodies and chord progressions of I, IV, V. **Composing** To learn that a composition requires chords (harmony), melody and bass. To learn that a composition is structured and planned. If technology is available, to learn how to edit on a DAW (digital audio workstation) such as Soundtrap or GarageBand. To learn the difference between audio and MIDI.	To perform simple ensemble pieces with fluency and flow within an ensemble. Depending on experience and ability, their part might be individual bass line, chords or singing. To be able to identify areas needed for improvement and know how to practise effectively. **Composing** To compose a simple chord progression using chords I,IV and V. This might be entirely independent or options provided by the teacher. To structure a composition using four or eight bar phrasing. To compose simple melodies which blend with their chords. To select suitable tonalities for a composition. Challenge: To edit and refine a composition. Some students might chose to notate a short section of a composition, possibly using a notation package online.	Musique Concrete – DAW, audio/MIDI, structure, texture Graphic scores – Structure, texture, Musicals – Singing with expression, structure, tonality
Year 8	**Keywords will be explicitly referred to in SoL. These words can be applied when listening, performing and composing. Words will be revisited from Year 7 in order to build up the bank of vocabulary required for GCSE.** **Texture** – unison, homophonic, melody with accompaniment, **polyphonic, octaves, monophonic**	**Listening** To be able to aurally identify the keywords listed in substantive knowledge in pieces of music explored. This could be through a short listening starter, or homework. Alternatively, it might be through breaking down a piece the students are performing, or analysing musical elements used in a composition.	The Blues – Rock and Roll – Jazz A strong focus on chords I,IV, V and then vi. 7^{th} chords. Structure of 12 bar blues to verse/chorus. Improvisation on a Blues scale which becomes composed melody. Folk Music – Simple and compound time signature. Phrase structure of A and B. Major and minor tonality

	Melody – Conjunct, improvisation**, disjunct, triadic, phrase lengths (counting bars)** **Tonality** – Major key and minor key **Harmony –** Major and minor chords, **chords I, IV, V, vi; 7th chords, diatonic.** **Structure** – Verse/chorus; binary (AB); **ternary (ABA), 12 bar blues, canon** **Metre** – 4/4,3/4, **simple and compound time (6/8)** **Timbre/sonority** - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon, **instruments of Blues and Jazz/Pop, sax, trombone, electric guitar, bass guitar. Keyboard instruments: Organ, harpsichord, synthesizer, piano** **Instrumental techniques – gliss, wah-wah, portamento.** **Performance – dependent on resources.** To perform a variety of pieces in at least two of suggested keys. G major, E minor, F major, D minor, using chord charts To continue to practise reading tab, or musical notation, of 8 –16 bar melodies. To be able to practise short diatonic melodies and chord progressions of I, IV, V, vi . **Composing** To learn how to use stylistic features of at least two different musical genres eg The Blues; Electronic Dance Music; Ground Bass; Pop Music To learn that composing emerges from improvisation.	**Performance** To be able to practise independently and chunk music accordingly. To perform at least three different genres of music with fluency and commitment within an ensemble and/or as a soloist. To perform pieces which use chords I, IV, V, vi and offer variety between verse and chorus. To perform a piece in simple and compound time. To identify key musical elements within the performance. To be able to identify areas needed for improvement and know how to practise effectively. To draw links between different genres. Composing To compose a piece using chords I, IV, V and vi in a key in which they have already performed a song/piece. To compose in at least two different genres, using stylistic features learnt. Students might select from a bank of teacher recommendations. To improvise melody in any genre which can turn into a composition. To compose a piece with two distinct sections using contrasting features within one musical element eg contrasting textures; challenge = tonality or metre!	identification/familiarisation. Chords I,IV, V. Improvisation on a scale which results in composition. Melody – Conjunct and disjunct. Using notation and playing by ear. Minimalism and Electronic Dance Music – Structuring a composition through layering; chords I,IV,V; riffs, effects such as reverb and delay. Baroque Music – Performance (Bach's Toccata in D minor; Pachelbel), ground bass; Texture focus. Notation used. Canon Classical Music – Beethoven's Fur Elise. Notation and playing by ear. Melody – conjunct, triadic, disjunct, diatonic. Musical Futures - Performing current songs with analysis on structure, texture, melody and time signatures.

	To learn that a composition requires contrast and variety. If technology is available, to learn how to use both piano roll and MIDI to realise a composition.		
Year 9	**Fewer new keywords are introduced at Year 9 in order to consolidate complex concepts which have been introduced in Years 7 and 8. Keywords will be explicitly referred to in SoL. These words can be applied when listening, performing and composing.** **Texture** – unison, homophonic, melody with accompaniment, polyphonic, octaves, monophonic, **contrapuntal** **Melody** – Conjunct, improvisation**,** disjunct, triadic, phrase lengths (counting bars), **scalic** **Tonality** – Major key and minor key, **atonal** **Harmony –** Major and minor chords, chords I, IV, V, vi; 7th chords, diatonic, **chromatic, modulation, inversions** **Structure** – Verse/chorus; binary (AB); ternary (ABA), 12 bar blues, canon, through-composed, strophic, **Metre** – 4/4,3/4, simple and compound time (6/8), **irregular time signatures (5/4), changing time signatures.** **Timbre/sonority** - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon, instruments of Blues and Jazz/Pop, sax, trombone, electric guitar, bass	**Listening** To be able to aurally identify the keywords listed in substantive knowledge in pieces of music explored. This could be through a short listening starter, or homework. Alternatively, it might be through breaking down a piece the students are performing, or analysing musical elements used in a composition. Performance To continue to challenge themselves as a performer on an instrument or their voice. This might mean playing chords with one hand or moving onto playing inversions of chords on the keyboard. As a ukulele player or guitarist it might mean learning finger-picking techniques alongside strumming. For a vocalist it might mean using the voice more expressively, or exploring belting/scat/ singing in harmony with one other person. Composing To develop greater independence as a composer, with a willingness to try compositional techniques learnt throughout KS3.	Reggae Music – melodic bass riffs, chords I, IV, V Rap and Hip-Hop – Structure, rhythm and beats/sampling. A Journey through the Decades– A variety of songs pop songs explored each week from a different decade. Pick out musical features, including modulation. Romantic Music – What makes a good melody? Time signatures. Instrumental developments. Whistle stop tour of musical cultures – Exploring different scales and instruments from Indian, South America, China, Japan Film Music – Teaching compositional devices and the concept of composing to a brief. Music and Revolution – Exploring how composers from Renaissance to present day have created their own musical voice through harmony, rhythm and melody.

	guitar. Instrumental techniques – gliss, wah-wah, portamento. **New instruments of the Romantic period - tuba, bass drum/cymbals/snare drum, gong; bass clarinet, piccolo, contra-bassoon. Voices – soprano, alto, tenor, bass.** **Performance – dependent on resources.** To perform a variety of pieces one of which includes a modulation. To continue to practise reading tab, or musical notation, of 8 –16 bar melodies. To explore different interpretations of one performance. **Composing** To learn how to use the stylistic features to create music of their own interest. To learn a variety of compositional devices (short activities (pedal note, chromaticism, major/minor/diminished 7ths) etc To learn that a composers respond to external briefs To learn how to collaborate with other composers.	To ability to compose to a simple brief, selecting suitable musical elements.	

Vocabulary - Words in bold from Year 8 are new words. However, teachers need to reinforce previously learnt words. It should be noted that students need to be able to recall these words and aurally identify them within music.
Year 7: **Texture** – unison, homophonic, melody with accompaniment; **Melody** – Conjunct, improvisation; **Tonality** – Major key and minor key **Harmony –** Major and minor chords; **Structure** – Verse/chorus; binary (AB); **Metre** – 4/4, 3/4

Timbre/sonority - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon). Instrumental techniques – arco, pizzicato
Year 8: **Texture** – unison, homophonic, melody with accompaniment, **polyphonic, octaves, monophonic; Melody** – Conjunct, improvisation**, disjunct, triadic, phrase lengths (counting bars); Tonality** – Major key and minor key; **Harmony –** Major and minor chords, **chords I, IV, V, vi; 7th chords, diatonic; Structure** – Verse/chorus; binary (AB); **ternary (ABA), 12 bar blues, canon; Metre** – 4/4,3/4, **simple and compound time (6/8)** **Timbre/sonority** - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon, **instruments of Blues and Jazz/Pop, sax, trombone, electric guitar, bass guitar. Keyboard instruments: Organ, harpsichord, synthesizer, piano; Instrumental techniques – gliss, wah-wah, portamento.**
Year 9: **Texture** – unison, homophonic, melody with accompaniment, polyphonic, octaves, monophonic, **contrapuntal** **Melody** – Conjunct, improvisation**,** disjunct, triadic, phrase lengths (counting bars), **scalic** **Tonality** – Major key and minor key, **atonal** **Harmony –** Major and minor chords, chords I, IV, V, vi; 7th chords, diatonic, **chromatic, modulation, inversions** **Structure** – Verse/chorus; binary (AB); ternary (ABA), 12 bar blues, canon, through-composed, strophic, **Metre** – 4/4,3/4, simple and compound time (6/8), **irregular time signatures (5/4), changing time signatures.** **Timbre/sonority** - Families of instruments and aurally identify different orchestral instruments from the Classical Period. (Violin, cello, double bass; trumpet and French Horn; Flute, clarinet, oboe, bassoon, instruments of Blues and Jazz/Pop, sax, trombone, electric guitar, bass guitar. Instrumental techniques – gliss, wah-wah, portamento. **New instruments of the Romantic period - tuba, bass drum/cymbals/snare drum, gong; bass clarinet, piccolo, contra-bassoon. Voices – soprano, alto, tenor, bass.**

Year 7

Find your voice	**The big picture**: To create a musical community in which the students feel confident and happy singing and performing with one another. To establish the routines of the classroom in terms of looking after their voice, and instruments. To develop basic skills on instruments available to them in the classroom. It's also important for the teacher to get to know students' level of musicianship and identify those students who already have musical experience, or show real musical potential. NB Musical Futures resources 'Just Play' offers lots of good resources and song ideas. **In every lesson listen to a piece of music and tap the beat. Clap on different beats. What's the time signature.**

	Keywords: Texture – unison, melody with accompaniment; Structure – verse/chorus **Suggested tasks for voice:** Learning to warm up the voice. (Unison) Singing as a class. Call and response. Singing rounds. Select first song with simple chords (I & IV or I & V) **Suggestions:** Dumb Ways to Die; The Best Day of my Life; Three Little Birds; **Suggested instrument activities. Teacher to select suitable songs:** Learning where C is on the keyboard (Youtube – C is to the Left of the two black keys) Learn to play a chord on keyboard/ukulele. Practise playing two chords with good technique. Learning chords C, F G on ukulele. **Questions to pose** What is a chord? (Major chords) What makes a good practice session? **Baseline assessment opportunities - must be formative, holistic and based on a variety of tasks.** Formative assessment – Identify HAPS and LAPS students. Record students' performances in groups - at least twice, and upload to MS Teams with feedback recorded. Questioning and possible Focus on Sound responses from homework. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Musique Concrete	In order to maintain singing as a weekly activity, starters could include singing a variety of warm-ups and songs. These songs could be recorded, imported and used as part of this project. Example – Dr Who ostinato and melody. **The big picture:** By the end of this project, students will have knowledge of how to record audio, and midi on a DAW. They will have basic IT skills such as copy and pasting, splitting a track, changing the pitch, reversing track. They will have created a track with recorded tracks, and possibly MIDI. They will have learnt the importance of structuring a piece, with reference to binary and ternary form. **Keywords:** MIDI, audio, import, split track, structure – binary and ternary;

	Suggested tasks: Record sounds in the classroom (chairs being moved, door shutting, chatter of the classroom). Students to manipulate in Soundtrap/GaragebandPractice Students to record Dr Who ostinato and opening melody. Then import into Soundtrap/Garageband and manipulate. **Suggested tracks:** 'Symphony pour un homme seul'. Dr Who - variety of versions Christophe Chassol – Big Sun (he recorded life on the island of La Reunion, then created music to 'match' the audio). Pink Floyd – Money The Beatles – Tomorrow Never Knows. **Assessment opportunities:** Listen and appraise compositions. Formative. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Programme Music	In order to maintain singing as a weekly activity, starters could include singing a variety of warm-ups and songs. These could be linked to major and minor tonalities in order to link up with main project. Focus: Orchestral instruments, learning to aurally identify them. Composing using chords, motif, ostinato and melody. Keywords: Brass, woodwind, percussion, strings (challenge to identify which instrument belongs to which family). Tonality – Major and minor; motif; melody; dynamics Big picture: By the end of this project, students will have listened to a variety of orchestra instruments, and some will be able to aurally identify these instruments. They will have learnt that composers use compositional devices (ostinato; motif; pedal note; chord progression) and will have tried to use these in their own compositions. Depending on time, they might have created one final composition, or have worked on a variety of short compositions in order **Suggested tracks: (NB Primary schools often use these pieces...)** Pictures at an Exhibition The Planets

	Peter and The Wolf Danse Macabre Sea Interludes Carnival of the Animals **Questions to pose** Is this in a major tonality or minor tonality (teacher to sing major/minor scale over the piece to help students hear which feels better) Has the composer used dynamics? How many beats per bar? **Suggested tasks** Students to listen to a piece and asked to identify what the piece is about. Can they justify their answer using keywords displayed (linked to melody, dynamics, rhythm, tempo, structure). Teacher to break down how the piece is constructed, eg Mars – rhythmical ostinato, low brass repeating a motif. Students then given a set chords and tasked with composing a motif/rhythmical ostinato. Contrasts with Venus. Use broken chords instead, use an alternative tonality. Short, simple melodies which are conjunct or triadic. Suggested keys: C major and A minor. **Assessment opportunities:** Listen and appraise compositions. Formative. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Learning to improvise	In order to maintain singing as a weekly activity, starters could include singing a variety of warm-ups and songs. Youtube backing track (Blues?) - Vocally improvise, students to copy. Offer opportunities for students to lead. **The big picture:** By the end of this project, students will have learnt that composing melody starts with improvising. This could be explored in a number of different ways: Indian music and ragas, ostinato and pentatonic (major and minor); Klezmer Music and the Hava Nagila scale. Keywords: Ostinato, improvise, beat, phrasing

	Suggested tasks: Klezmer Music: Learn Hava Nagila, section A and B. Learn the scale. Practise improvising. Students to compose their own melody based on their improvisations. Accompanied by D major and Gm chord. Ostinato: Class to compose a simple ostinato. To learn major pentatonic and minor pentatonic. To practise improvising. **Questions to pose:** How do you get better at improvisation? Why is improvisation always different? Can you be wrong when you improvise? **Assessment opportunities:** Record students improvising, supported by teacher playing chords. This could be two or four bars each and passed around the class. Identify LAPS and HAPS for improvising. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Musicals	In order to maintain singing as a weekly activity, starters could include singing a variety of warm-ups and songs. **Keywords:** Metre – time signature of 4/4 or 3/4; melody – syllabic, conjunct, disjunct; texture – homophonic, melody with accompaniment, call and response. Techniques: Belting, falsetto, scat; Types of voices - soprano, alto, tenor, bass, **The Big Picture:** Students will learn how the voice can be used in different ways, such as belting and they will learn to identify different types of voice. Teachers may wish to explore one particular musical, or explore a variety of musicals. A selections of songs could be performed by the class – perhaps 3? Teachers may wish to create classroom arrangements, and encourage use of instruments, or ask all students to sing. Rehearsal technique will be a big focus. Additional focus might include exploring different types of ensembles which are used in musicals eg Hamilton versus West Side Story. **Questions to pose:** How does the music reflect the emotion of the character/scene? What's the structure of the piece (strophic or verse/chorus) Which instruments can you hear? How many beats per bar? What's the time signature? Does the tempo change? **Suggested pieces**

	Little Shop of Horrors (good for listening) Matilda (be mindful that primaries often use some of these songs for performances) Grease **Assessment opportunities** Record performances. Identify HAPS and LAPS. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Musical Futures (learning how to practise) Depending on levels of musicianship, this may be a topic you repeat in the year with different pieces which requires further challenge.	**Keywords:** Beat, introduction, verse, chorus, time signature, strumming pattern, ensemble, chunking, tab, playing by ear. **The Big Picture**: Using resources from Just Play, and other Musical Future resources, or teacher to create their own resources, students to experience playing as an ensemble. Lessons will focus on how to practise, teacher modelling which section their working on. Students asked to reflect on what they need to improve upon. Possible challenge could include students playing inversions on keyboard, adding the root in the left hand and full chord in the right hand, finger picking chords on ukulele or guitar. **Suggested pieces** Pieces with up to four chords, possible challenge of having different chords for the chorus. Wonderwall, Let It Be, Shape of You **Questions to pose:** How many chords are used? Do you see a pattern in the chords? What's the time signature? How many bars is the introduction/verse/chorus? What are you going to practise today? Describe what a good technique is when you play...piano/guitar/bass guitar/ ukulele/sing? **Assessment opportunities** Record performances. Identify HAPS and LAPS. Teacher to respond to the performances and needs of the students. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.

Throughout Year 8, refer to learning which took place in Year 7. Much of what is learnt in Year 8 is scaffolded from Year 7 and requires repetition and practice in order to improve. For example, aurally identifying instruments; identifying time signature, describe melody as conjunct; using three or four chords (why was that?), learning to improvise.

The Blues	**The big picture**: Students to learn a new structure of 12 bar blues. By the end of the project they will have learnt degrees of the scale, in particular tonic, subdominant and dominant (I,IV, V). They will have played an active role in a performance of the Blues. Some students might be able to work out the 7ths. Students will revisit improvisation but now on a Blues scale. Depending on the class, the teacher may wish for students to create their own Blues piece, with lyrics which is performed to the class, or the teacher may decide to have a class Blues, with different students performing whilst the rest of the class sing. Students will also explore how The Blues was music of Black Musicians and Black Americans. **Keywords**: Chords I, IV, V, 12 bar Blues, lyric structure of AAB, 7ths, improvisation, pitch bends, Rock and Roll, Jazz, swing **Suggested pieces**: The Thrill Is Gone Billie's Blues Foolish Man's Blues Lisa's Blues (from The Simpsons) **Questions to pose:** What makes a good practice session? If G = 1, what numbers would we assign C and D? If C =1, what would chords IV and V be? What makes a good improvisation (encourage being able to sing it back) Can you vocalise the swing rhythm? **Suggested activities:** To learn chords I, IV and V in key of G major (Year 7 was based on C major, now move onto G major). To practise playing them in a 12 bar blues. TO explore the relationship of chords I,IV, V and apply it to different keys. To learn how to structure the lyrics of The Blues.

	To create a class Blues or small ensemble Blues. Each student to play a Blues, in a role selected by them (guitar, keyboard, chord, improvisation, vocals) **Assessment opportunities**: Hear small ensemble performances throughout the project. Holistic assessment. Teachers to identify their HAPS. Find out about musical experience. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Rock and Roll to Jazz	**The Big Picture:** To explore how The Blues moves into Rock and Roll. To learn that Rock and Roll emerge from Country and Western and The Blues. Two different approaches with Chuck Berry and Little Richard verses Elvis Presley. Stress how dominant Black musicians were in establishing all these styles but racism meant white musician popularised it amongst a white audience. Then to explore how Jazz emerged yet was still using chords I, IV and V but adding extra notes to the chord. Musical focus on chords I, IV and V and refining a performance. **Stress how these chords should be used in composition.** Students to perform a piece of Rock and Roll and jazz if time. **Keywords:** Harmony - chords I, IV, V; chord progression, verse/chorus (rock and roll), counting bars for a section, head (jazz), improvisation. Instrument identification. **Suggested pieces:** Maybelline – Chuck Berry Lucille – Little Richard Jailhouse Rock – Elvis Presley Watermelon Mann – Woody Hermann vs Herbie Hancock **Suggested activities:** To analyse Jailhouse Rock, compare the chord progression of the chorus to The Blues. Use a contrasting key in order to apply chords I, IV< V. This could then develop into a performance of the whole song. To move onto Watermelon Man. Students to learn the melody by ear, with notation available to those who want it. Explore the chord progression and analyse how V7 is used and the chord progression extended. Students to practise their improvisation skills. **Questions to pose:** How is this similar to The Blues? How has the order of chords changed?

	If D is 1, what are chords IV and V? Etc Which instrument is playing the melody/head/solo? **Assessment opportunities**: Hear small ensemble performances throughout the project. Holistic assessment. Teachers to identify their HAPS. Find out about musical experience. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Baroque Music	**The Big Picture:** Introduce students to a timeline which will be started in Year 8 and continue into Year 9. These topics will be returned to during GCSE, and also develop students' cultural capital. To learn about the 'sound' of Baroque and to learn what the term texture means and how to aurally identify different textures. To learn about different compositional techniques of ground bass and canon. To practise identifying instruments of the orchestra. **Keywords: Texture** - unison, octaves, monophonic, homophony, polyphonic. Instruments – harpsichord; canon. If exploring Pachelbel's Canon, explore rhythm note values **Suggested pieces:** Bach's Toccata and Fugue Bach Brandenberg Concerto (good for exploring the small size of orchestra and use of harpsichord) Handel Zadok The Priest Purcell Queen of Sheeba Purcell When I am Laid In Earth Pachelbel's Canon in D major. **Suggested Activities (IT or instruments)** Students to analyse Bach's Toccata and Fugue in reference to texture. In order to understand the texture, students to learn to play it on keyboard. Challenge to play in octaves, and add chords. Students to then explore Pachelbel's Canon in D. Can students recreate it? Challenge given based on level of difficulty of part. **Questions to pose:** What's the tempo? What's the Italian term for that tempo? What's the time signature?

	Which instruments can you hear? What's the difference between a crotchet, quaver and semiquaver? (Aurally to identify) What's a ground bass? **Assessment opportunities:** Teacher to observe, and hear, individual student's work. Identify HAPS and LAPS. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Folk Music	**The Big Picture**: Students to be introduced to local Folk Music – Music of the People, ever evolving. By the end of this project, students will have practised their instrumental skills on a chosen instrument and will have practised playing both melody and chords. They will perform in small ensembles and will have performed a piece in simple time and compound time. They will understand how to identify whether a piece is in simple or compound time. They will have listened to a variety of British folk music. Chords I, IV and V will also be referred to. **Keywords:** Diatonic, simple time (2/4, 4/4), compound time (6/8) , phrasing, binary, ternary. **Suggested Pieces:** Oh Poor Old a Man (4/4) Irish Washerwoman (6/8) New York Gills, by Bellowhead The Pat a Cake Polka The Rocky Road to Dublin Roaring Barmaid **Suggested Activities:** Learn a simple folk song in simple time. Oh Poor Old Man is a good piece. Students to learn section A and B, and then learn the chords as a challenge (in G major, I, IV and V). Teacher to record small ensemble performances. Then move onto a piece in compound time. Irish Washerwoman is a great example. Students to explore the difference between simple and compound. Students to perform in small groups and teacher to record. **Questions to pose:** How many beats per bar? Can you divide the beat into two or three (apple or pineapple)? Is it in simple or compound time? What's the time signature?

	Which instruments can you hear? How many bars is section A? What's the phrase structure of section A? Which chords are used? If G is I, what numbers would be give C and D? Which other pieces have to performed which have used chords I, IV and V? **Assessment opportunities:** Teacher to observe, and hear, individual student's work. Identify HAPS and LAPS. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Minimalism/ Electronic Dance Music	**The big picture:** By the end of this project, students will have learnt about key musical features of minimalism and explored how EDM stemmed from minimalism. They will have created two projects. One will be a minimalist piece using minimalist techniques and the other will be a piece of EDM. They will have listened to a variety of music and will be able to aurally identify key musical features. They will have learn how to edit on DAW. **Keywords**: Cell, motif, ostinato, phase shifting, region, automation, repetition, marimba, structure, loops, 'repeating motifs' 'repeating cells', 'repeating rhythms', drone (these final terms are related to GCSE) **Suggested pieces:** Clapping Music – Steve Reich Six Marimbas – Steve Reich Music for 18 Musicians – Steve Reich Electric Counterpoint – Steve Reich Glassworks – Philip Glass In C – Terry Riley **EDM** Pjanoo One More Time – Daft Punk Right Here, Right Now – Fat Boy Slim Praise You – Fat Boy Slim Inspector Norse, Todd Terje

	Suggested Activities: **Minimalism**: Listen to clapping music, compose a short motif, learn to phase shift it. Listen to Six Marimba, compose a motif, copy and paste, then take notes away so that it builds up – like Six Marimbas. Add a drone. Explore tuned percussion. **EDM:** Compose an EDM drum beat. Analyse Pjanoo – add chords like the piece. Analyse Go – Chemical Brothers, add a riff. Analyse Praise You – Develop the structure. Add drone. **Questions to pose:** Which words would you use to describe this piece? Which instruments can you hear? Stand up when the chords come in. Which bar does the bass/drums/vocal come in? How do we create contrast in a composition? **Assessment Opportunities:** Teacher to observe work in lesson and layout of piece on the screen. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Classical Music Possibly opera?!	**The big picture:** Following on from the Baroque unit, students will learn that Classical Music is from 1750-1820, and is the music of Mozart, among other composers. They will learn that the orchestra got bigger, the piano was 'invented' and that the common texture was melody with accompaniment – a big focus on melody. Suggest that Beethoven is included in this period as a 'late composer'. **Keywords:** Classical, Mozart, texture – melody with accompaniment; four bar phrasing, diatonic, chromatic moments, tonality – major and minor; metre – simple or compound (linking to folk), sequence, conjunct and disjunct If time - chords I, IV, V..., inversions; opera arias, **Suggested pieces:** Fur Elise – Beethoven Mozart – Clarinet Concerto, 3rd movt (6/8) Mozart - Rondo Alla Turka – Good example of developing a melody. Mozart – Soave Via Sento (beautiful) **Suggested activities**

	Mozart – Voi Che Sapete, or Beethoven Fur Elise Listen, analyse the melody. Students to practise playing the melody. If doing Voi Che Sapete, analyse the chord structure, in key of G major. Chords I, IV, V and vi. Challenge: Imperfect and perfect cadence. How could the chords be played differently? Om-pa? Broken chord. Typical Classical textures. Compositional exercise using techniques from Mozart. Antecedent and consequent phrasing; chord progression with different harmonic rhythm? **Questions to pose:** Is this melody conjunct or disjunct? When do we hear cadences? Which tonality is this piece? Major or minor? What's the time signature? (Year 7 – how many beats per bar) Which chords are used in this piece? If G = 1, what would the other chords be? **Assessment opportunities:** Fluency of performance, questioning. Observations of practice time. Level of difficulty – chords (bass line) or melody? How are the chords played? **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.

Throughout Year 9, refer to learning which took place in Year 8 and Year 7. Much of what is learnt in Year 9 is scaffolded from Year 8 and 7 and requires repetition and practice in order to improve. For example, composing in a key using a chord progression, chords I, IV, V, vi; organising sounds in order to create an effective structure; learning about the journey of classical music from Baroque to Twentieth Century.

Reggae	**The big picture**: By the end of the project, students will have learnt about the history of Reggae starting with R&B of WW2 and Big Bands to classic songs and the role of Dub and technology. They will have learnt about the socially conscious lyrics. They will have learnt about typical musical features and will be able to link it to chords I, IV and V. Students will have performed at least one song from the reggae repertoire, and may have also composed a song in a Reggae style using typical musical features. This is a topic at GCSE Music.

	Keywords: Skank, off-beat, syncopation, chords I, IV, V. Toasting. Verse/chorus, melodic bass line. **Suggested pieces:** Stir It Up (good for I, IV, V); Lively Up Yourself 54-46 Was My Number – Toots and the Maytals Curly Dub – Lee Perry Pressure Drop – Toots and the Maytals Tikin Jah Foley – French Reggae **Suggested activities:** Analyse Lively Up Yourself. Students to learn different parts, including bassline, chords and melody. Perform the opening in small ensembles. Either learn another piece, teacher's choice or encourage composition using key musical features. Modelled by the teacher. **Questions to pose:** How many bars is the intro/verse/chorus? What effects have been used? Referring to numerals, which chords have been used? Clap the rhythm of the bass line. **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Spoken Word - Rap, Hip-Hop and Grime	**The big picture**: By the end of the project, students will have learnt about a range of spoken word genres spanning from toasting in Reggae, to 1980s hip-hop and present day Grime. They will analyse specific pieces, chosen by the teacher, and create a track using techniques the composer/producer has used. This may include drum beats and fills, chords, riffs, breaks, string accompaniment. Some students may wish to write their own lyrics, others may wish to perform raps which are socially conscious. Links should be made to EDM and the use of sampling of soul music and electronic music. **Keywords:** Structure, chord progression, sampling, hip-hop culture, Gospel, Disco, Electronic, Soul

	Suggested pieces: Big for Your Boots – BBC Live Lounge, Stormzy Dry Your Eyes – The Streets Paid in Full – Erik B and Rakim Rappers Delight - Bring the Noise – Public Enemy The Message Planet Rock by Afrika Bambaata Picture Me by Dave Samples: Trans-Euro-Express – Kraftwerk; Funky Drummer, Fresh Prince of Bel Air **Suggested activities:** Potential for lots of listening and analaysis. Work chronologically through pieces and explore whether music is sampled and what style influence the song. Disco, electronic, gospel, Soul. Exploring drum machines and beats such as Roland TR808. Students could copy Stormzy's style through Big for your Boots and then use the same key, Em, to compose their own piece of Grime, including creating quick drum beats etc. **Questions to pose:** Which style of music is sampled? Which bar do we first hear the...bass/vocal? etc Which instruments have been used? **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Film Music	**The big picture**: By the end of the project, students will have learnt a variety of compositional techniques used in film music. This will include the use of tritone, diminished 7^{th} chords, tessitura, orchestration, chromatic, chromatic melody, leitmotif. Teachers may wish to develop one composition or work on different techniques each lesson. Students will be able to identify techniques within short film clips. These techniques can be used for GCSE music.

	Keywords: tritone, diminished 7th chords, tessitura, orchestration, chromatic, diatonic, chromatic melody, leitmotif, **Suggested pieces:** Star Wars Wall-E Soul Bernard Herrmann – Psycho (audio only!) **Suggested activities:** To ensure breadth of study, and teach a range of compositional devices, teachers may wish to focus on a different film and clip each week, break down the techniques used and then short compositional exercises. By the end of the topic students would have aa range of compositional devices they could use in the future including use of leitmotif, constructing a diminished 7th chord, chromatic scales, selecting suitable timbres. **Questions to pose:** Which instrument plays the melody/leitmotif? What's the time signature? Identify the correct tempo term (Give multiple choice as Italian words) How does the composer create tension? **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Romantic Music	**The big picture**: By the end of the unit, students will have learnt about 19th century piano music and impressionism. They will be able to trace the development of the orchestra from Baroque to Romantic. They will explore the use of extended chords, and the impact poetry, art and nationalism had on composers. The will learn about this style of music through performance, with the possibility of using it within the starting point of a remix. This is a GCSE topic. **Keywords:** Pedal (sustaining pedal), range, extended chords and how to construct (eg D9, D11, D13), rubato. If time, structure - strophic, through-composed, inversions, broken chord

	Suggested pieces: Chopin Raindrop Prelude Chopin Ballade in F major (based on quite violent folk story) Grieg Norwegian March Satie – Gymnopedie Schubert – Erlkonig (Youtube Oxford Lieder really good animation) Faure Pavane Verdi – Dies Irae (great for chromatic line in choir and lots of instruments/dynamics) **Suggested Activities** Introduce Satie's Gymnopedie. Students to practise playing the chords or the melody. Explore the role of the pedal which enables notes to be sustained. If using IT, students to sample a small bit of the piece and create a remix. Beginning of Norwegian March has great chords inc major 7ths and inversions. Students to compose a chord progression using extended chords. Analyse Faure's Pavane and the role of melody and broken chords. Students to attempt to perform. Students could compose a piece using a set chord progression but change the texture of the chords. **Questions to pose:** Which instruments play the melody? What does the pedal on a piano do? What's the texture of this piece? How could you change those chords? **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
Journey Around the World	**The big picture**: By the end of the project, students will be aware of a variety of musical cultures, chosen by the teacher. This may range, from Samba drumming, Indian Ragas, Salsa, Chinese Music, African drumming and vocal music. Students may either compose music in the style of these cultures, or perform pieces which are studied. Identification of different instruments would also be useful. **Selection of cultures may be dependent on the cultures within the school.** This is a GCSE topic and the discipline of practice can be applied to BTEC Music.

	Keywords: Dependent on choice of musical cultures. Each school to decide on their words. **Suggested Musicians and country:** Tinariwen; Amadou and Mariam; Diabate; Lamomali- Mali Ravi Shankar; Anoushka Shankar – India; Nitin Sawhney – Fusion of ALL styles! Inc Indian and Flamenco Immigrant and or Immigrants **Explore contemporary artists from the region – remixes. Good source would be WOMAD.** **Suggested activities and pieces** Students to learn through performing in some way, or taking compositional techniques. This could include learning about different types of scales, or rhythms. Possible opportunity to bring in a resident musician **Questions to pose** Where have you heard this style of Music? How is this music different to the music you listen to? How is this music similar to the music you listen to? **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.
A Journey Through the Decades	**The big picture**: By the end of the project, students will have learnt about a variety of pop music genres chosen by the teacher. This may range from Soul, Disco, Rock, New Romantics, British Punk, Indie, Britpop, UK Garage. Students should be given the opportunity to hear a range of music and perform different songs. With each song performed, teachers should analyse, with the students, how the song is related to previous learning. Eg Harmony, tonality, melody, structure, texture etc. Some students may wish to compose a song in a particular genre. The use of technology would also be an interesting angle. Challenge may include learning how to modulate. This is a GCSE topic and the discipline of practice can be applied to BTEC Music. **Keywords:** Steady rock beat, back beat, modulation, inversions **Suggested activities.** Students to learn through performing in some way, or taking compositional techniques. This could include learning about use of instruments/instrumental effects. Possible opportunity to bring in a resident musician

	Questions to pose Find out what music you parents/carers/grandparents listened to as a child – great starting point and discussion! How is this piece different from the style we listen to last week? What's the time signature? On which beat does the vocal come in? What's the texture of the piece? Has the piece been influenced by other genres? **Assessment opportunities:** Observations of practice time. Teacher to make recordings as evidence. HAPS and LAPS to be identified. **Focus on Sound** Homework opportunities for students to start GCSE style listening exercises, embedding keywords.

KS4 GCSE

Substantive knowledge

Performance	**Composition**	**Listening**
To know how to practise on their chosen instrument in order to improve pitch and rhythmic accuracy. To explore a variety of performance repertoire which could be used for their performance.	To learn how to plan a composition, using appropriate musical elements, in order to meet the needs of a brief. To learn how to compose in a variety of textures (monophonic, unison, octaves, homophonic, polyphonic, call and response)	To learn how to aurally identify, and describe, key musical elements as stated in the exam specification, namely texture, melody, harmony, tonality, sonority, structure and rhythm.

To know how to apply performance directions to their performance in order to achieve an expressive performance. To know what a good performance on their instrument sounds like.	To learn how to compose in a chosen key using functional harmony. To learn how to use inversions and chromatic chords such as 7ths and secondary dominants in their chord progression. To learn how to modulate. To learn how to use instruments idiomatically in a composition. To learn how to improvise and compose convincing melody which blends with their chosen chord progression. To learn how develop melody in order to create melodic cohesion and unity within a piece. To learn how to notate a composition suitable to the genre chosen. This could be through music notation, tab, graphic score or detailed annotation.	

Performing	**Composition**	**Listening**
To be able to select appropriate repertoire for their chosen instrument. To perform with confidence, fluency, accuracy and expression both as a soloist and ensemble performer.	To compose to a set brief using appropriate musical elements, and be able to justify their response in a written programme note. To compose music using a variety of musical elements and compositional devices which demonstrate cohesion and development.	To be able to aurally identify, and describe, key musical elements as stated in the exam specification, namely texture, melody, harmony, tonality, sonority, structure and rhythm. To take compositional devices and techniques used by composers and song-writers and apply these techniques in their own compositions.

KS5 Music, A-Level

Substantive knowledge

Performance	Composition	Listening and appraising
To explore a variety of repertoire for their chosen instrument. To explore and understand how performers may interpret the same piece quite differently. To learn how to assemble a programme of music which demonstrates the best of their musical ability. To know how to practise effectively in order to achieve an exceptionally accurate and expressive performance.	To understand how composers create a piece using a variety of compositional devices and techniques linked to musical elements. To learn how to modulate to tertiary keys. To learn how to develop melody in order to create melodic cohesion and contrast. To learn how to use chromatic chords effectively within a key.	To be able to read a piano and orchestral score from Baroque, Classical and Romantic period. To learn how to identify a variety of musical features of two styles of music, such as Jazz and Pop, and explore the impact the musical elements have on the outcome of the piece. To learn the key musical concepts and keywords as stated by the A-Level specification.

Disciplinary Knowledge

Performance	Composition	Listening and Appraising
To be able to perform with accuracy and expression on their chosen instrument. This might be as a soloist or ensemble performer. To be able to identify areas of weakness in their performance and refine it accordingly. To perform with flair and commitment.	To be able to compose music which uses traditional compositional devices from set works they have studied. To compose with flair and creativity. To plan compositions ensuring both cohesion, unity and development.	To be able to analyse a blank score accurately, identifying features linked to harmony, tonality, structure, melody, sonority and texture. To be able to discuss how a composer 'handles' any specific musical element listed above. To be able to apply their understanding of how a composer has used musical elements in unfamiliar music.

	To develop their own composing voice and justify their compositional choices.	To be able to select appropriate repertoire from given song-writers and composers in order to develop an argument relating to a specific question from the exam board. For example, 'Discuss how a successful song-writer uses balance and surprise in their music. You must refer to two composers'