

Curriculum Scheme

Music



Believe, Succeed, Together

Curriculum Scheme

The fundamental aim of a curriculum scheme is to coherently plan and sequence the cumulative acquisition of subject content to facilitate retention, recall and application.

CREATE Curriculum

Curriculum schemes are underpinned by the CREATE Curriculum which brings together the key interrelated aspects of curriculum structure, design and delivery into a single coherent entity.

| CREATE Element | Description |
|------------------|--|
| Challenge | Stretch and extend learning to foster a deeper understanding beyond the content of the National Curriculum and GCSE specifications. |
| Regulate | Plan, monitor and evaluate specific aspects of learning to foster greater responsibility and independence – DRAFT. |
| Enhance | Consolidate and develop transferable literacy and numeracy skills. |
| Adapt and Assess | Adapt teaching to take account of different pupils' needs and provide an opportunity for all pupils to achieve. Undertake regular in-class assessment to monitor strengths and highlight specific areas of improvement. |
| Target | Consolidate identified strengths and develop and overcome areas of improvement. |
| Enrich | Enhance physical and emotional wellbeing; develop social, spiritual, moral and cultural capital; and provide opportunities and experiences to successfully transition to the next stage from secondary education. |

Curriculum Allocation

| Year Group | 7 | 8 | 9 | 10 | 11 |
|-------------------|---|---|---|----|----|
| Number of Lessons | 1 | 1 | 1 | 3 | 3 |

Curriculum Intent

Music is a National Curriculum foundation subject – refer to [National Curriculum Music Programmes of Study](#)

Key Stage 1

| Learning Intentions |
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| <ul style="list-style-type: none">• Use their voices expressively and creatively by singing songs and speaking chants and rhymes.• Play tuned and untuned instruments musically.• Listen with concentration and understanding to a range of high-quality live and recorded music.• Experiment with, create, select and combine sounds using the interrelated dimensions of music. |

Key Stage 2

| Learning Intentions |
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| <ul style="list-style-type: none">• Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.• Improvise and compose music for a range of purposes using the interrelated dimensions of music.• Listen with attention to detail and recall sounds with increasing aural memory.• Use and understand staff and other musical notations.• Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.• Develop an understanding of the history of music. |

Key Stage 3

Learning Intentions

- Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.
- Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions.
- Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions.
- Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices.
- Listen with increasing discrimination to a wide range of music from great composers and musicians.
- Develop a deepening understanding of the music that they perform and to which they listen, and its history.

Key Stage 4

Music is a GCSE option subject - [Edexcel Music GCSE \(1MU0\)](#)

Learning Intentions

- Engage actively in the process of music study.
- Develop performing skills individually and in groups to communicate musically with fluency and control of the resources used.
- Develop composing skills to organise musical ideas and make use of appropriate resources.
- Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music.
- Broaden musical experience and interests, develop imagination and foster creativity.
- Develop knowledge, understanding and skills needed to communicate effectively as musicians.
- Develop awareness of a variety of instruments, styles and approaches to performing and composing.
- Develop awareness of music technologies and their use in the creation and presentation of music.
- Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology.
- Develop as effective and independent learners with enquiring minds.
- Reflect on and evaluate their own and others' music.
- Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development.

Curriculum Assessment

Key Stage 3 Indicative Competencies

| Grade | Purposeful Practice | Confident Creativity | Active Listening |
|-------|--|--|--|
| 8+ | Perform at Grade 3 ABRSM standard and am developing a stylistic flair in my performances. | Compose music showing an advanced development in the realisation of my ideas and demonstrating imaginative contrast in the use of all of the elements of music. | Use advanced musical vocabulary in order to analyse music based on a secure knowledge of a variety of musical concepts. |
| 7 | Perform at Grade 2 ABRSM standard handling subtler dynamic and tempo changes sensitively. | Use repetition, development and contrast to compose music within an advanced structure, using the elements of music to achieve a sense of style and character; notate my music with complete accuracy. | Use musical vocabulary to analyse music giving consideration to the intentions of the composer and the effect on the listener. |
| 6 | Perform at Grade 1 ABRSM standard showing control of the instrument and demonstrating an awareness of tempo and dynamics. | Compose music using a clear structure, demonstrating an understanding of tonality and using the elements of music to realise some creative ideas; notate my music with a high level of accuracy. | Actively listen to a variety of musical genres making critical judgements and observations about the use of the elements of music. |
| 5 | Perform music from staff notation accurately matching the demands of the chosen instrument (for example, three independent limbs on a drum kit, two independent hands on a piano). | Compose melodic phrases with a sense of shape and rhythm and which include a simple accompaniment; notate simple melodic and rhythmic parts with some accuracy. | Actively listen to contrasting pieces of music and describe their differences and similarities using the elements of music. |
| 4 | Perform a basic piece of music accurately from staff notation. | Compose music which has a clear beginning, middle and end and which uses the elements of music in response to a brief or creative idea; attempt to notate music in a suitable format. | Confidently identify and describe the use of the elements of music when responding to music. |
| 3 | Perform simple melodic or rhythmic lines by reading a form of written notation (staff notation, TAB, drum notation, graphic scores). | Compose music which has a sense of organisation and in which the elements of music are used to create a mood or atmosphere | Recognise simple musical terms and use these to describe music. |
| 2 | Perform in time with a pulse. | Use original ideas to compose and/or improvise a piece of music. | Identify and describe simple features of music. |
| 1 | Perform repeated patterns by ear (rhythmic or melodic). | Compose music which makes use of simple repeating patterns. | Identify general changes in music and describe these using simple vocabulary. |

Key Stage 4 GCSE Scheme of Assessment

[Edexcel Music GCSE Scheme of Assessment](#)

Curriculum Overview

Key Stage 3

| Year Group | Autumn Term | Spring Term | Summer Term |
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| 7 | <p>Unit 1: Find Your Voice</p> <ul style="list-style-type: none"> • How the voice works • Warming up the voice – vocal exercises and games • Elements of Music (pitch, rhythm, dynamics, tempo, sonority, texture) • Singing in unison and harmony • Song structure • Song analysis • Expression in Music • Opportunities for solo and ensemble performance | <p>Unit 2: Keyboard Skills</p> <ul style="list-style-type: none"> • Keyboard layout • Pitch and rhythmic notation • Sharps and flats • Triads/chords and root notes • Simple keyboard performance of melody line or triads – link to song(s) learnt in previous unit • Rhythmic element to cater for percussive students • Guitar element to cater for guitar students | <p>Unit 3: Western Classical Music</p> <ul style="list-style-type: none"> • Families of the orchestra • Baroque/Classical/Romantic • Key signatures and major/minor tonality • Listening and Appraising Focus – link back to the elements of music explored in Autumn 1 • Score Analysis • Final Performance – singing, keyboard, piano, drum kit, guitar or other |
| 8 | <p>Unit 4: Jazz</p> <ul style="list-style-type: none"> • Origins of Jazz • 12 bar blues structure • Bass Lines • Jazz Harmony • Improvisation • Blues Scale • Swung rhythms and syncopation • Blues song • Notation Recap | <p>Unit 5: Film Music/Minimalism</p> <ul style="list-style-type: none"> • Emotion and expression in film music • Hans Zimmer – Interstellar • Link to minimalism – repeating patterns/cycles linking with improvisation of previous jazz unit • Film music analysis • Composition | <p>Unit 6: Ethnomusicology</p> <ul style="list-style-type: none"> • Context of different cultures and importance of music • Africa (to include singing) • China • India • Indonesia • Listening and Appraising and performance-based tasks |

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| 9 | <p>Unit 7: Performance Pathway</p> <ul style="list-style-type: none"> • Rehearsal diary maintained • Independent rehearsal on chosen instrumental specialism • Performance assessment | <p>Unit 8: Techniques of Composition</p> <ul style="list-style-type: none"> • Inspiration/stimulus to compose • Tonality • Metre/tempo/rhythmic choices • Melodic composition • Chord sequences • Choice of sonority and texture • Small bespoke compositions throughout e.g., based on ostinato | <p>Unit 9: Music Technology/Gaming Music</p> <ul style="list-style-type: none"> • Ableton/Sibelius tutorial as appropriate • Explore this software with a view to creating/notating gaming or electronic music • Focus on build-up of layers of sound • Electronic sound effects (reverb, delay, echo, flanger) • Recording techniques (over dubbing, multi-tracking) |
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Key Stage 4

| Year Group | Autumn Term | Spring Term | Summer Term |
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| 10 | <p><u>AUTUMN 1:</u></p> <p>Vocal Music Set Work 3</p> <ul style="list-style-type: none"> • Analysis of Music for a While <p>Vocal Music Set Work 4</p> <ul style="list-style-type: none"> • Analysis of Killer Queen <p>GRADE 1 ABRSM Music Theory</p> <ul style="list-style-type: none"> • Theory recap to cover the Grade 1 syllabus. <p>Solo Performance</p> <ul style="list-style-type: none"> • An evaluation of each pupils' current performance standard and steps put in place to encourage pupils to reach the next level • Pupils to select and rehearse a piece of music to perform as a soloist (or a set piece will be provided) | <p><u>SPRING 1:</u></p> <p>Instrumental Music 1700 –1820 Set Work 1</p> <ul style="list-style-type: none"> • Analysis of Brandenburg Concerto <p>Instrumental Music 1700 –1820 Set Work 2</p> <ul style="list-style-type: none"> • Analysis of The Pathetique Sonata <p>Examination Skills: Listening</p> <ul style="list-style-type: none"> • A focus on the dictation question in the final listening examination <p>Free Composition</p> <ul style="list-style-type: none"> • Students to continue to work on their free composition. | <p><u>SUMMER 1:</u></p> <p>Music for Stage and Screen Set Work 5</p> <ul style="list-style-type: none"> • Analysis of Defying Gravity <p>Music for Stage and Screen Set Work 6</p> <ul style="list-style-type: none"> • Analysis of Star Wars <p>Examination Skills: Extended Writing</p> <ul style="list-style-type: none"> • Approaches to the extended writing question in the examination following the PEEEL structure |
| 10 | <p><u>AUTUMN 2:</u></p> <p>Solo Performance</p> <ul style="list-style-type: none"> • An assessed solo performance <p>Vocal Music Wider Listening</p> <ul style="list-style-type: none"> • An exploration and analysis of additional pieces of vocal music to support the study of set works 3 and 4 | <p><u>SPRING 2:</u></p> <p>Instrumental Music 1700-1820 Wider Listening</p> <ul style="list-style-type: none"> • An exploration and analysis of additional pieces of instrumental music to support the study of set works 1 and 2 | <p><u>SUMMER 2:</u></p> <p>Ensemble Performance</p> <ul style="list-style-type: none"> • Pupils to consider the requirements for the ensemble component of the coursework at GCSE. • Pupils placed into a group according to their instrumental specialism and to begin work on their ensemble performance. Set ensemble pieces may |

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| | <p>Free Composition</p> <ul style="list-style-type: none"> • Pupils to start and complete their free composition in fulfilment of 15% of their NEA. | <p>Solo Performance</p> <ul style="list-style-type: none"> • Students to continue to independently select and rehearse suitable repertoire for NEA <p>Free Composition</p> <ul style="list-style-type: none"> • Students to finalise their free composition for submission | <p>be provided to assist pupils who need extra support.</p> <p>Music for Stage and Screen Wider Listening</p> <ul style="list-style-type: none"> • An exploration and analysis of additional pieces of music from musical theatre and film to support the study of set works 5 and 6 <p>Revision</p> <ul style="list-style-type: none"> • Set Works 1 – 6 |
| 11 | <p><u>AUTUMN 1:</u></p> <p>Fusions Set Work 7</p> <ul style="list-style-type: none"> • Analysis of Release <p>Fusions Set Work 8</p> <ul style="list-style-type: none"> • Analysis of Samba ‘Em Preludio <p>Fusions Wider Listening</p> <ul style="list-style-type: none"> • An exploration and analysis of additional fusions to support the study of Set Works 7 and 8 <p>Composing to a Brief</p> <ul style="list-style-type: none"> • Pupils to begin their second composition selecting one of the 4 briefs published by Edexcel <p>Solo and Ensemble Performance</p> <ul style="list-style-type: none"> • Final performance pieces should be chosen and be rehearsed for recording and submission. | <p><u>SPRING 1:</u></p> <p>Solo Performance Recording</p> <ul style="list-style-type: none"> • Rehearsal and recording of final solo performance coursework piece(s) <p>Ensemble Performance Recording</p> <ul style="list-style-type: none"> • Rehearsal and recording of final ensemble performance coursework piece(s) <p>Composition (Free and Brief) Mop Up</p> <ul style="list-style-type: none"> • A chance to revisit the two compositions previously completed <p>Revision of Set Works 1 - 4</p> | <p><u>SUMMER 1:</u></p> <p>Revision for GCSE Examination</p> <ul style="list-style-type: none"> • Section A short answer Questions • Section A dictation • Section A skeleton Score (unfamiliar) • Section B Essay • Set Works 1 – 8 • Music Keywords: Definition, identification and application |

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| 11 | <p>AUTUMN 2:</p> <p>Revision for Mock Examination</p> <ul style="list-style-type: none"> • Revision of Set Works 1 – 8 in preparation for the Mock Examination. To include short answer questions, essay questions, dictation and skeleton score. <p>Solo and Ensemble Performance</p> <ul style="list-style-type: none"> • Final performance pieces should be chosen and be rehearsed for recording and submission. <p>Composing to a Brief</p> <ul style="list-style-type: none"> • Students to continue their composition to a brief | <p>SPRING 2:</p> <p>Solo Performance Recording</p> <ul style="list-style-type: none"> • Rehearsal and recording of final solo performance coursework piece(s) <p>Ensemble Performance Recording</p> <ul style="list-style-type: none"> • Rehearsal and recording of final ensemble performance coursework piece(s) <p>Composition (Free and Brief) Mop Up</p> <ul style="list-style-type: none"> • A chance to revisit the two compositions previously completed <p>Revision of Set Work 5 - 8</p> | <p>SUMMER 2:</p> <p>Revision for GCSE Examination</p> <ul style="list-style-type: none"> • Section A short answer Questions • Section A dictation • Section A skeleton Score • Section B Essay • Set Works 1 – 8 • Music Keywords: Definition, identification and application <p>FINAL GCSE EXAMINATION</p> |
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Curriculum Content

Year 7

| Topic | Find Your Voice | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> • Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. • Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. • Listen with increasing discrimination to a wide range of music from great composers and musicians. • Develop a deepening understanding of the music that they perform and to which they listen, and its history. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> 1. To understand the history and importance of vocal music making across a variety of cultures and music traditions. 2. To know about the biology of the voice: ‘how’ the body works when it sings and the importance of warming up before singing. 3. To gain an understanding of the biological effects that occur in the brain when we sing and the effect on our mental health and well being. 4. To take part in whole class performances of two contrasting songs in both unison and harmony (<i>Lean on Me</i>, Bill Withers and <i>Three Little Birds</i>, Bob Marley). 5. To understand the importance of fluency, accuracy and expression when performing vocal music. 6. To understand the Elements of Music (pitch, rhythm, dynamics, tempo, sonority and texture) using vocal performance as the thread to link these concepts together. 7. To demonstrate an understanding of the context and meaning of song lyrics; to understand word painting and lyric setting, and to demonstrate this understanding through vocal performance. 8. To understand song form structure to include activities to compare and contrast intro, verse, chorus, bridge, Middle 8, instrumental and outro. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • Teacher led whole class practical exploration to introduce and explore singing to include vocal warm-ups and voice games. • Listening activities to test student recognition of pitch and changes in pitch. • Whole class performances of contrasting songs in both unison and harmony (<i>Lean on Me</i> and <i>Three Little Birds</i>). • Whole class analysis lesson and opportunities to explore the context and meaning of each song. • Analysis of the lyric setting and word painting of each song. • Practical activities to explore the elements of music (pitch, rhythm, dynamics, tempo, sonority and texture) through a study of a variety of songs. • Opportunities provided throughout the unit to perform as a soloist, duet or small group. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | Lesson PowerPoints Recorded extracts of a variety of songs throughout music history How Do We Sing? - YouTube What Happens When You Sing The Effects of Singing on the Brain Benefits of Singing - YouTube Lean-On-Me-Sheet-Music-Bill-Withers-SATB-(SheetMusic-Free.com).pdf Three Little Birds Sheet Music Bob Marley (SheetMusic-Free.com).pdf Lean on Me - Bill Withers (Lyrics) RIP ♡ - YouTube Bob Marley & The Wailers - Three Little Birds (Official Video) - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING: Score Annotation 2. PURPOSEFUL PRACTISE: Aural Skills/Singing a melody as a response | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: lyrics, lyric setting, word painting, unison, tutti, harmony, texture, pitch, rhythm, dynamics, dynamic markings, tempo, tempo markings, sonority, intro, verse, chorus, bridge, middle 8, instrumental, outro, melody, melodic movement, conjunct, disjunct, a Capella, accompaniment. Tier 2 Vocabulary: analysis, performance, context, meaning, fluency, accuracy, emotion, expression, confidence. | | | ✓ | | | |
| Numeracy | The link to numeracy is embedded in the accurate performance of the rhythms in each song and the maintenance of the pulse during performance. | | | ✓ | | | |
| Challenge | <ul style="list-style-type: none"> • Students to prepare for public performance in an Academy concert, production or house singing competition. | ✓ | | | | | ✓ |

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| | <ul style="list-style-type: none"> Students to select contrasting songs to learn to perform and to critically evaluate their differences through musical analysis. | | | | | | |
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| Topic | Keyboard Skills | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. Develop a deepening understanding of the music that they perform and to which they listen, and its history. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the importance of pulse and tempo; to know that musical pulse is organised into bars; to be able to notate music using bars and bar lines. To understand the note value tree and to use this to make connections between semibreves, minims, crotchets, quavers and semiquavers. To perform notated rhythms accurately. To understand musical metre (simple duple, simple triple and simple quadruple time). To understand the layout of the keyboard: the positioning of the black and white notes to include sharps, flats and enharmonic equivalents. To understand and perform from both treble and bass clef notation. To perform a simple piano piece as a soloist. To understand melodic movement, and how composers use changes in pitch to compose melodies. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Teacher led whole class music theory session to explore rhythmic notation and introduce the fundamental rhythmic components of music theory – the sheet music from the songs studied during the previous unit will act as the cohesive thread to tie the two units together. Teacher led whole class practical exploration to demonstrate keyboard performance. Teacher led whole class music theory sessions whilst students explore pitch notation in both the treble and bass clefs. Independent performance lessons where students will rehearse a piano performance at their standard. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> Performance opportunities as soloists and in small ensembles. | | | | | |
| Resources | <p>Lesson PowerPoints Percussion Instruments Keyboards/pianos Manuscript Paper Sheet music as relevant for chosen performance pieces</p> <p>ABRSM: Online Theory Time Signatures, Bars and Barlines - YouTube C is to the Left of the Two Black Keys - YouTube Lean-On-Me-Sheet-Music-Bill-Withers-SATB-(SheetMusic-Free.com).pdf Three Little Birds Sheet Music Bob Marley (SheetMusic-Free.com).pdf</p> | | ✓ | | ✓ | ✓ |
| DRAFT | <p>1. ACTIVE LISTENING: Annotating treble and bass clef pitches 2. PURPOSEFUL PRACTICE: Locating pitches on a piano</p> | | ✓ | | | |
| Literacy | <p>Tier 3 Vocabulary: pulse, tempo, bar, bar lines, metre, time signature, rhythm, semibreve, minim, crotchet, quaver, semiquaver, tied notes, dotted notes, rest, fermata, semitone, tone, enharmonic equivalents, treble clef, bass clef, ledger lines, finger placement. Tier 2 Vocabulary: analysis, performance, composition, notation.</p> | | | ✓ | | |
| Numeracy | <p>The link to numeracy is embedded in rhythmic notation. Understanding of the note value tree relies on mathematical concepts, together with the subdivision of beats in simple and compound time. Simpler mathematical concepts are required with regard to the different note lengths studied throughout the unit. The link to numeracy is also embedded in the accurate performance of each keyboard piece and the maintenance of the pulse during performance.</p> | | | ✓ | | |
| Challenge | <p>Students identified to study for Grade 1 ABRSM Music Theory Examination (for assessment in March)</p> | ✓ | | | | ✓ |

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| Topic | Western Classical Music | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. Listen with increasing discrimination to a wide range of music from great composers and musicians. Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> • Develop a deepening understanding of the music that they perform and to which they listen, and its history. Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. • Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices. | | | | | | |
| <p>Lesson Learning Intentions</p> | <ol style="list-style-type: none"> 1. To understand the importance of emotion and expression in music and the role of the composer in creating different moods and atmospheres in music. 2. To identify the key features of music from the Baroque, Classical and Romantic periods of music history. 3. To identify and use Italian tempo and dynamic markings from the Grades 1 and 2 music theory syllabus whilst analysing music from these different periods of music history. 4. To understand the impact of the choice of sonority on the emotion and expression of a piece of music. A study of the four families of instruments and the sonority that they create. 5. To identify the differences between a ‘thick’ and ‘thin’ musical texture and the impact that this can have on the emotion of a piece of music. 6. To develop an awareness of how different harmonies in music are created through an exploration of the patterns of tones and semitones in music. 7. To explore musical tonality including the distinction between major, minor and atonal music and the effects that they create. 8. To be able to understand, notate and perform major scales, minor scales, chords and chord progressions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <p>Lesson Tasks</p> | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • Musical analysis of works from the great composers to include Beethoven. • Individual rehearsal and performance of ‘<i>Ode to Joy</i>’ on piano. • Teacher led whole class analysis session to compare the emotion and expression in ‘<i>Flight of the Bumblebee</i>’ (Rimsky-Korsakov) with ‘<i>Ring Cycle</i>’ (Wagner). • A teacher led demonstration of instruments from the four families and their differences in sonority. A practical workshop where students will perform on different instruments and study instrumental playing techniques. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> A comparison of major, minor and atonal tonality and a variety of theory and practical activities to promote student understanding. | | | | | | |
| Resources | <p>Lesson PowerPoints Keyboards/pianos Beethoven - Für Elise (Piano Version) - YouTube Ludwig Van Beethoven's 5th Symphony in C Minor (Full) - YouTube Rimsky Korsakov - Flight of the Bumblebee - YouTube Das Rheingold The Ring Cycle - YouTube baroque classical romantic listening quiz - YouTube Class Notes: Major and Minor – What's the Difference? - YouTube Consonant and Dissonant Music - YouTube</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | <p>1. ACTIVE LISTENING: Listening and Appraising Test 2. PURPOSEFUL PRACTICE: Solo Performance</p> | | ✓ | | | | |
| Literacy | <p>Tier 3 Vocabulary: Baroque, Classical, Romantic, tonality, major, minor, atonal, key signature, families of the orchestra, strings, brass, woodwind, percussion, texture, monophonic, polyphonic, homophonic, dynamics, dynamic markings, tempo, tempo markings, pitch, rhythm, tempo, dynamics, sonority, pianissimo, piano, mezzo-piano, mezzo-forte, forte, fortissimo, sforzando, largo, andante, moderato, allegro, vivace, presto, , harmony, consonant, dissonant, chord, triads, tonality, key, scale, major, minor, atonal. Tier 2 Vocabulary: emotion, expression, mood, atmosphere, composer, intentions.</p> | | | ✓ | | | |
| Numeracy | The link to numeracy is embedded in the accurate solo performance. | | | ✓ | | | |
| Challenge | <ul style="list-style-type: none"> Students to perform their own instruments to the class to demonstrate the sonority of the different families of instruments. Students to undertake an in-depth analysis of the music used in a piece of music of their choice critically evaluating the uses of the elements of music to represent different emotions and atmospheres at different stages. | ✓ | | | | | ✓ |

Year 8

| Topic | Jazz Performance | C | R | E | A | T | E |
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| NC Learning Intention | <ul style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. Develop a deepening understanding of the music that they perform and to which they listen, and its history. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the African American slave trade and the relationship between this and the development of jazz and popular music. To understand the development of jazz music using vocal music as a starting point and to perform a blues song as a soloist or part of a small ensemble. To explore the fundamental musical differences in jazz music compared to the classical tradition including the study, notation and performance of swung rhythms, syncopation, 7th chords and the blues scale. To improvise in a jazz style using the 12 Bar Blues as a structural foundation. To understand and perform bass lines throughout music history from the baroque ground bass to the walking bass of the jazz era. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Listening tasks focused on jazz music – students to isolate and describe the music using the elements of music as descriptive starting points. Whole class performance tasks to explore the concept of swung rhythms and syncopation. Accurate notation and performance of triads and 7th chords, the 12 Bar Blues and the Blues scale. A focus on improvisation, considering how music can successfully be created on the spot with no planning. Students to improvise freely on an instrument of their choice (pitched or unpitched as appropriate). | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Student performances of bass lines from staff notation. • Final jazz performance in small groups combining all the musical features that have been studied. | | | | | | |
| Resources | Lesson PowerPoints Keyboards/pianos for jazz performance Melodic/rhythmic instruments as appropriate Bass Line notation worksheet Latin American music and the Slave Trade - teaching video - YouTube Jazz Fundamentals: What Is Improvisation? - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. CONFIDENT CREATIVITY: Jazz Improvisation 2. ACTIVE LISTENING: Jazz Analysis | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Pitch, rhythm, texture, tempo, sonority, dynamics, syncopation, swing/swung, added 7ths, 12 Bar Blues, chord progression, chord sequence, blues scale, flattened notes, improvisation, pulse, bass line, walking bass, chord inversion. Tier 2 Vocabulary: analysis, performance, composition, notation, culture. | | | ✓ | | | |
| Numeracy | The link to numeracy is embedded in the accurate rhythmic performance and maintenance of the pulse during jazz performance. Musical syncopation and the subdivision of the musical beat also links with mathematical concepts. | | | ✓ | | | |
| Challenge | Students to take part in an ‘improvisation’ showdown where they battle it out in a call and response setting to become the master of improvisation! | ✓ | | | | | ✓ |

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| Topic | Film Music/Minimalism | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> • Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. • Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. • Listen with increasing discrimination to a wide range of music from great composers and musicians. • Develop a deepening understanding of the music that they perform and to which they listen, and its history. | C | R | E | A | T | E |

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| <p>Lesson Learning Intentions</p> | <ol style="list-style-type: none"> 1. To explore the job of composer as a career path focusing on the career of Hans Zimmer as a case study. 2. To understand the importance of music in the genre of film through the analysis of the importance of the music in a variety of different film scenes. 3. To analyse contrasting film underscore with reference to the elements of music, linking the use of these elements to the success of the film scene in portraying a particular mood or atmosphere. 4. To focus on the key musical features of Hans Zimmer's underscore to <i>'Interstellar'</i>, exploring the minimalist features including the repeating patterns and cycles. 5. To understand the main features of minimalism and to be able to demonstrate this understanding through the composition and development of a cell. 6. To use staff notation to accurately notate the cell and its variations. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <p>Lesson Tasks</p> | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • An investigation into the career of 'composer' through a study of the career of the film composer Hans Zimmer. • A variety of film scenes will be watched and analysed in which music plays a fundamental role. Music analysis sessions to determine how the composer has used the elements of music to match the emotion, mood and moving images of the scene. • An analysis of the music of Hans Zimmer focusing on the underscore to <i>'Interstellar'</i>. • A study of the origins, key features and techniques of minimalism. • The composition of an original cell in groups. This original cell will then be manipulated using the minimalist techniques that have been explored. • Students to notate and perform their minimalist pieces. • Opportunities provided to record compositions and performances. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| <p>Resources</p> | <p>Lesson PowerPoints Keyboards/pianos Melodic instruments as appropriate Manuscript paper Recording equipment and software Day at Work: Film Composer - YouTube Hans Zimmer: The 60 Minutes Interview - YouTube Interstellar Main Theme - Extra Extended - Soundtrack by Hans Zimmer - YouTube Steve Reich, "Music for 18 Musicians" - FULL PERFORMANCE with eighth blackbird - YouTube</p> | | ✓ | | ✓ | | ✓ |

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| | Steve Reich • Clapping Music - YouTube Terry Riley - In C (1964) - YouTube Minimalism [Music History] - YouTube | | | | | | |
| DRAFT | 1. PURPOSEFUL PRACTICE: Minimalist Cell Performance 2. ACTIVE LISTENING: Defying Gravity Analysis | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: programme music, functional music, minimalism, metamorphosis, cell, note addition, note subtraction, retrograde, inversion, retrograde inversion, augmentation, diminution. Tier 2 Vocabulary: composition, composer, stimulus, inspiration, analysis, lyrics, emotion. | | | ✓ | | | |
| Numeracy | Mathematical techniques are used in order to change an original minimalist cell into different variations. These include augmentation (doubling note lengths), diminution (halving the note lengths) and inversion (where the musical intervals are ‘flipped’ to provide a mirror image of the original cell). | | | ✓ | | | |
| Challenge | Performance of composition in a concert or assembly. | ✓ | | | | | ✓ |

| Topic | Ethnomusicology | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Listen with increasing discrimination to a wide range of music from great composers and musicians. Develop a deepening understanding of the music that they perform and to which they listen, and its history. | C | R | E | A | T | E |
| Lesson Learning Intentions | 1. To understand the importance of studying the music and traditions of different cultures. 2. To understand the culture, style and main musical features of traditional Mongolian music focusing on the technique of throat singing. 3. To understand the culture, style and main musical features of traditional Indian Music focusing on the three important strands – rag, tal and drone. 4. To be able to improvise using the notes of an Indian Raga. 5. To understand the culture, style and main musical features of traditional Chinese Music focusing on pentatonic scales and the significance awarded to silence in Chinese music. 6. To compose a piece of music using a pentatonic scale as the melodic basis. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <p>7. To understand the culture, style and main musical features of traditional Indonesian Gamelan focusing on the metallic sonority and emulating this through whole class performance as a Gamelan orchestra.</p> <p>8. To understand the culture, style and main musical features of traditional African music focusing on polyrhythmic complexity, call and response and vocal music.</p> <p>9. To complete an extended research task in the cultural area that has most inspired each student.</p> | | | | | | |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • Listening analysis based on traditional Mongolian music focusing on the technique of throat singing and the context and main features of 'Toroi-Bandi'. • An exploration of the sonority of traditional Mongolian instruments. • Group composition and performance of Indian music based on the presence of the three main musical components of Indian music: the rag, tal and drone. • An exploration of the sonority of different Indian instruments. • The exploration of pentatony in Chinese music. Students to compose and develop short pentatonic melodies. • The importance of silence in Chinese music and a focus on Chinese instrumentation. • An exploration into the sonority of traditional Gamelan music. • Whole class workshop to create a Gamelan orchestra using tuned percussion instruments. • An exploration of the importance of singing in the African culture. • Whole class performance of traditional African song ('Shosholoza') with students adding rhythmic complexity as an accompaniment. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints</p> <p>Keyboards/pianos for performance</p> <p>Tuned Percussion instruments</p> <p>Melodic instruments as appropriate</p> <p>Djembes and other percussion instruments</p> <p>Toroi Bandi - YouTube</p> <p>Batzorig Vaanchig- Mongolian Throat Singing - YouTube</p> <p>Classical Indian Music - YouTube</p> <p>Relaxing With Chinese Bamboo Flute, Guzheng, Erhu Instrumental Music Collection - YouTube</p> <p>Sound Tracker - Gamelan (Indonesia) - YouTube</p> | | ✓ | | ✓ | | ✓ |

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| | Shosholoza - LYRICS + Translation - YouTube | | | | | |
| DRAFT | 1. ACTIVE LISTENING: Toroi-Bandi Analysis 2. PURPOSEFUL PRACTICE: Gamelan Performance | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: morin khurr, shudraga, hoomij, throat singing, Toroi-Bandi, rag, tal, drone, sitar, tabla, tanpura, pentatonic, heptatonic, guan, dizi, sheng, erh-hu, pipa, slendro, pelog, gamelan, suhling, rebab, polyphony, balungan, aural tradition, polyrhythms, texture, call and response. Tier 2 Vocabulary: musicology, ethnomusicology, culture, analysis, improvisation, philosophy, research, paraphrase, plagiarism. | | ✓ | | | |
| Numeracy | The number of notes used in a scale in music from different countries links explicitly to number groupings in maths. For example, octave = 8 notes (octagon), pentatonic = 5 notes (pentagon), heptatonic = 7 notes (heptagon). | | ✓ | | | |
| Challenge | Research and analysis into a style of music from around the world that we have not studied. Opportunities to prepare a lesson for the class on this new aspect of ethnomusicology. | ✓ | | | | ✓ |

Year 9

| Topic | Performance Pathway | C | R | E | A | T | E |
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| NC Learning Intention | <ul style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression. Listen with increasing discrimination to a wide range of music from great composers and musicians. Develop a deepening understanding of the music that they perform and to which they listen, and its history. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To choose an instrumental specialism to develop during the course of the unit and the whole year and to voice their opinion as to why they have chosen this instrument/voice considering their strengths and weaknesses. To evaluate their current level of ability and be able to make informed decisions about suitable repertoire to rehearse and perform. To research their chosen instrument/voice and independently complete a research task exploring its history and development. To select, rehearse and perform music for solo assessment. To create and maintain a solo rehearsal diary documenting weekly rehearsal sessions To create an appropriate ensemble group in order to showcase their performance ability and prepare a piece for assessment. To create and maintain an ensemble rehearsal diary documenting weekly rehearsal sessions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Activities to consider self-evaluation and the progress that students have made during Years 7 and 8 in order to choose the instrument/voice that will become the centre of their Performance Pathway. Independent rehearsal sessions with staff guidance and support. An exploration of how to rehearse effectively. Solo assessed performance to include peer and self-assessment. Allocation of ensemble groupings, repertoire selection and ensemble rehearsal. Ensemble assessed performance to include peer and self-assessment. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| Resources | Lesson PowerPoints Instruments and sheet music as required for specialised pathways Recording Equipment | | ✓ | | ✓ | ✓ |
| DRAFT | 1. PURPOSEFUL PRACTICE: Mock Solo Performance 2. PURPOSEFUL PRACTICE: Mock Ensemble Performance | | ✓ | | | |
| Literacy | Tier 3 Vocabulary: Terminology relevant to the chosen specialism. Tier 2 Vocabulary: rehearsal, repertoire, performance, confidence, virtuosity, resilience, research, plagiarism. | | | ✓ | | |
| Numeracy | The link to numeracy is embedded in accurate musical performance. | | | ✓ | | |
| Challenge | Performance in an Academy concert or production. | ✓ | | | | ✓ |

| Topic | Techniques of Composition | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Listen with increasing discrimination to a wide range of music from great composers and musicians. Develop a deepening understanding of the music that they perform and to which they listen, and its history. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To explore the creative process of composition and to understand that a stimulus or inspiration can be used as the basis for a composition. To explore a number of central 'principles' which underpin successful composition and which relate to the elements of music. To demonstrate an understanding of these principles through the successful completion of small composition tasks as both an individual and in small groups. To be able to identify and demonstrate the main compositional techniques of minimalist music. To be able to identify and demonstrate the main compositional techniques of vocal writing. To be able to identify and demonstrate the main compositional techniques of programmatic music. To explore the music software Sibelius so that students have an understanding of how they can use this to record their compositions using staff notation. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Activities to explore the stimuli and inspiration that composers can use to inspire creativity. Repertoire focus for these tasks include <i>'Raindrop Prelude'</i> (Chopin), <i>'Timbres, Espace, Mouvement'</i> (Dutilleux), <i>'O Fortuna'</i> (Carl Orff) and <i>'Vltava'</i> (Smetana). • Students to consider inspirations that they may use to create music. • The study of Principle 1: Tonality – why does music need a tonal centre? Practical and theory activities to explore harmony, key, chords and modulations. • The study of Principle 2: Melodic Writing – what makes a good melody? Students to combine pitches and rhythms to compose melodies on an instrument/voice of their choice giving consideration to shape, contour and range. • The study of Principle 3: Hooks and Riffs – what is a hook and why might a piece of music need one? Students to compose melodic, rhythmic and verbal hooks in small groups. • The study of Principle 4: Structure – Why is it important that a piece of music is structured? Students to analyse and explore some of the most common types of musical structure to include binary form, ternary form, rondo form, theme and variations and song structure. • The study of Principle 5: Sonority and Texture – How can a composer use sonority and texture to change the emotion and atmosphere that is created? Listening activities to identify the 4 families of instruments and the three main types of musical texture and the effect that their use has on the emotion of music. • The study of Principle 6: Use of Technology – How has music technology changed the way that composers create music? Student exploration of sound effects, the recording studio and Sibelius. • The study of Principle 7: Emotion and Meaning – How can musical contrast be achieved in a composition? A focus on tempo and dynamic markings and how a composer can manipulate these aspects of a composition for dramatic impact. • Practical activities to explore minimalism (case study 1). • Practical activities to explore vocal writing (case study 2). • Practical activities to explore programmatic music (case study 3). | | | | | | |
| <p>Resources</p> | <p>Lesson PowerPoints Instruments as appropriate for practical sessions Sibelius Software on PCs Recording Studio and equipment</p> | | ✓ | | ✓ | | ✓ |

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| | Chopin - Raindrop Prelude (Op. 28 No. 15) - YouTube Henri Dutilleux: Timbres, espace, mouvement ou La Nuit Étoilée (Tortelier, BBC Philharmonic) - YouTube Carl Orff - O Fortuna ~ Carmina Burana - YouTube Má vlast (My Country) : No. 2, Vltava (Moldau) - YouTube How to Compose Music (Your first piece for complete beginners) - YouTube Guess the Instrument 20 Musical Instrument Sounds Quiz Music Trivia - YouTube Texture test 1: Monophonic, homophonic, polyphonic - YouTube Texture test 2: Monophonic, homophonic, polyphonic - YouTube Musical Texture (Definition of Monophonic, Homophonic, Polyphonic, Heterophonic Textures) - YouTube Learn Form and Structure - YouTube | | | | | | |
| DRAFT | 1. CONFIDENT CREATIVITY: Chord sequence – composition and performance 2. CONFIDENT CREATIVITY: Melodic writing | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: tonality, tonal centre, key signature, modulation, harmony, consonant, dissonant, chord progression, chord sequence, melody, melodic writing, shape, contour, range, step, conjunct, leap, disjunct, syllabic, melismatic, hook, riff, structure, binary form, ternary form, rondo form, theme and variations, song structure, intro, verse, chorus, bridge, middle 8, outro, strings, brass, woodwind, percussion, soprano, alto, tenor, bass, tempo, dynamics, accelerando, rallentando, crescendo, diminuendo, cell, metamorphosis, augmentation, diminution, inversion, word painting, lyrics, programmatic music. Tier 2 Vocabulary: stimulus, inspiration, composition, contrast, repetition. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in musical composition in a variety of ways including symmetry regarding musical sections and individual phrase lengths, compositional devices used to alter melodies including, for example, augmentation, diminution and musical sequences, and activities relating to intervals and chord sequences (such as the circle of 5ths). | | | ✓ | | | |
| Challenge | Students to complete an independent composition showcasing their understanding of the principles studied. | ✓ | | | | | ✓ |

| Topic | Music Technology/Gaming Music | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> • Listen with increasing discrimination to a wide range of music from great composers and musicians. • Develop a deepening understanding of the music that they perform and to which they listen, and its history. • Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions. • Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> 1. To understand the history and development of music technology. 2. To explore Ableton/Sibelius software as appropriate and explore how sound can be manipulated. 3. To understand the history and development of gaming music soundtracks. 4. To make connections between gaming music and minimalism. 5. To perform, on an instrument/voice of own choice, a number of existing game sound tracks in order to be able to determine their key features. 6. To work individually or in small groups to compose and record an original piece of music to be used as underscore for a computer game (existing or devised by the student). 7. To be able to notate this piece of music in a suitable format. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • Activities to explore the history and development of gaming music. • Listening based activities to explore the main musical features of gaming music focusing on repetition, cell development, short musical phrasing and use of sound effects and sonorities. • Performance activities to learn existing key themes from computer game music so that students can use these to inspire their own gaming compositions. • The composition of a piece of music for a computer game, either individually or in small groups. • The performance and assessment of this piece of music, either live or using music technology. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Exploration of Ableton/Sibelius software as appropriate. Teacher demonstration of the manipulation of sound possible using technology. • Students to explore software in a practical manner and use it to notate/record their composed gaming music piece. | | | | | | |
| Resources | Lesson PowerPoints Instruments as required for performance Ableton software and PCs Sibelius software and PCs The rise of video game music - YouTube A Brief History of Music in Video Games - YouTube 100 Most Iconic Video Game Songs (1980-2018) - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING: Listening analysis based on existing computer game music 2. PURPOSEFUL PRACTICE: Gaming music performance | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: minimalism, cycles, layers, polyphony, reverb, delay, echo, flanger. Tier 2 Vocabulary: computers, gaming, repetition, sound effects, technology. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in musical composition in a variety of ways including symmetry regarding musical sections and individual phrase lengths, compositional devices used to alter melodies including, for example, augmentation, diminution and musical sequences, and activities relating to intervals and chord sequences (such as the circle of 5ths). | | | ✓ | | | |
| Challenge | Performance of gaming track in Academy concert. | ✓ | | | | | ✓ |

Year 10

| Topic | Solo and Ensemble Performance | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Develop performing skills individually and in groups to communicate musically with fluency and control of the resources used. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop knowledge, understanding and skills needed to communicate effectively as musicians. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To choose an instrumental specialism(s) to develop during the study of GCSE Music and to voice their opinion as to why they have chosen this instrument/voice considering their strengths and weaknesses. To evaluate their current level of ability and be able to make informed decisions about suitable repertoire to rehearse and perform. To select, rehearse and perform music for solo assessment at different points throughout the GCSE course. To be able to demonstrate musical progress in not only the standard of music that they perform but in maturity as a musical and expressive performer. To create and maintain a rehearsal diary documenting weekly rehearsal sessions. To select, rehearse and perform music for ensemble assessment at different points throughout the GCSE course. To create and maintain an ensemble rehearsal diary documenting weekly rehearsal sessions. To be able to reflect upon the progress being made as a performer and, with support, to ensure that rehearsal times are effective and conducive with making progress. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> Activities to consider self-evaluation and the progress that students have made during Key Stage 3 in order to choose the instrument/voice that will become the focus of their solo and ensemble performances during the GCSE course. Independent rehearsal sessions with staff guidance and support. An exploration of how to rehearse effectively. Solo assessed performance to include peer and self-assessment. Allocation of ensemble groupings, repertoire selection and ensemble rehearsal. Ensemble assessed performance to include peer and self-assessment. Final recording of GCSE NEA (solo and ensemble) in Year 11. | | | | | | |
| Resources | Lesson PowerPoints Instruments and sheet music as required by each student Recording Equipment | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. PURPOSEFUL PRACTICE: Mock Solo Performance 2. PURPOSEFUL PRACTICE: Mock Ensemble Performance | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Terminology relevant to the chosen specialism. Tier 2 Vocabulary: rehearsal, repertoire, performance, confidence, virtuosity, resilience, research, plagiarism. | | | ✓ | | | |
| Numeracy | The link to numeracy is embedded in accurate musical performance. | | | ✓ | | | |
| Challenge | Performance in an Academy concert or production. | ✓ | | | | | ✓ |

| Topic | Free Composition | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Develop composing skills to organise musical ideas and make use of appropriate resources. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> • Develop awareness of music technologies and their use in the creation and presentation of music. • Develop as effective and independent learners with enquiring minds. • Reflect on and evaluate their own and others' music. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> 1. To explore the creative process of composition and to understand that a stimulus or inspiration can be used as the basis for a composition. 2. To select an appropriate stimulus, inspiration or brief to base the 'free composition' upon (NEA). 3. To demonstrate an understanding of some key composition principles and techniques through the successful completion of small composition tasks. 4. To independently compose the free composition, seeking advice, support and guidance from staff. 5. To independently notate the free composition in a suitable format, seeking advice, support and guidance from staff. 6. To show skills of reflection and evaluation in order to refine and improve their NEA. 7. To explore the music software Sibelius so that students have an understanding of how they can use this to record their compositions using staff notation. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • Students to consider inspirations that they may use to create music. • Independent composition sessions where students are actively engaged in the composition process with teacher support and guidance. • Evaluative sessions in order to adapt, improve and refine outcomes. • Completion of composition commentaries to outline the main musical features of the pieces that have been composed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints Instruments as appropriate Manuscript paper Sibelius Software on PCs Recording Studio and equipment</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. CONFIDENT CREATIVITY: Composition Assessment – mid way | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: composition keywords relevant to the chosen genre of composition by each student. | | | ✓ | | | |

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| | Tier 2 Vocabulary: stimulus, inspiration, composition, contrast, repetition. | | | | | |
| Numeracy | Numeracy is embedded in musical composition in a variety of ways including symmetry regarding musical sections and individual phrase lengths, compositional devices used to alter melodies including, for example, augmentation, diminution and musical sequences, and activities relating to intervals and chord sequences (such as the circle of 5ths). | | | ✓ | | |
| Challenge | Students to begin a second, contrasting, composition. | ✓ | | | | ✓ |

| Topic | Grade 1 ABRSM Music Theory | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Develop composing skills to organise musical ideas and make use of appropriate resources. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop as effective and independent learners with enquiring minds. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the note values of semibreve, minim, crotchet, quaver and semiquaver and their equivalent rests. To explore the use of tied and dotted notes. To understand, notate in and perform from the simple time signatures of 2/4, 3/4 and 4/4. To be able to read both treble and bass clef notation including sharps, flats, natural signs and their cancellation. To be able to construct and perform major scales including an understanding of tones and semitones. To understand the key signatures of the major keys of C, G, D and F in both clefs with their tonic triads, degrees and intervals above the tonic. To understand and translate some commonly used terms and signs concerning tempo, dynamics, performance directions and articulation marks. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Whole class rhythmic workshop to explore different rhythms leading to notation theory lessons to explore the notation of different rhythms in different time signatures. Sight reading of rhythms in simple quadruple, simple triple and simply duple time. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Theory lessons to explore pitch notation in the treble and bass clefs. • Performance of melodies reading sheet music accurately. • Theory lessons to cover the formation of major scales using tones and semitones, and then linking the scale used in a piece of music to the key signature of the piece. • Aural and notation activities to recognise and notate intervals above the tonic. | | | | | | |
| Resources | Lesson PowerPoints African drums and other percussion instruments for rhythmic workshop Grade 1 ABRSM theory workbook Grade 1 ABRSM past papers Manuscript paper ABRSM: Online Theory Time Signatures, Bars and Barlines - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. CONFIDENT CREATIVITY: Performance from rhythmic notation 2. ACTIVE LISTENING – Completion of Grade 1 Music Theory Paper | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: pulse, rhythm, semibreve, minim, crotchet, quaver, semiquaver, rests, tied notes, dotted notes, time signature, metre, simple time, compound time, treble clef, bass clef, enharmonic, tonic triads, interval, tempo, dynamics, articulation. Tier 2 Vocabulary: notation, quadruple, triple, duple. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in music theory through the lengths of notes, the combination of rhythmic lengths into bars, the subdivision of beats, intervals above the tonic and the formation of scales. | | | ✓ | | | |
| Challenge | Students to sit the ABRSM Grade 1 examination and commence study for Grade 2 Music Theory. | ✓ | | | | | ✓ |

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| Topic | Examination Skills: Listening and Dictation | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> • Engage actively in the process of music study. • Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. • Develop knowledge, understanding and skills needed to communicate effectively as musicians. • Develop awareness of a variety of instruments, styles and approaches to performing and composing. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To actively engage in listening to music analytically To be able to voice their opinion about different pieces and styles of music To be able to follow a skeleton score when listening to a piece of music. To complete missing staff notation in both the treble and bass clefs when listening to a melody. To complete missing rhythmic notation when listening to a melody. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Analysis lessons to listen to music and promote active listening and critical thinking. Practical tasks to improve interval recognition. Theory lessons to improve staff notation. Dictation lessons to combine the two skills above in order to complete pitch dictation and rhythmic dictation exercises. Completion of past GCSE dictation questions. Self and peer assessment. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints</p> <p>Manuscript paper</p> <p>Past GCSE papers (dictation questions – paper and audio extracts)</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Dictation question | | ✓ | | | | |
| Literacy | <p>Tier 3 Vocabulary: pulse, rhythm, semibreve, minim, crotchet, quaver, semiquaver, rests, tied notes, dotted notes, time signature, metre, simple time, compound time, treble clef, bass clef, interval, step, leap, ascend, descend.</p> <p>Tier 2 Vocabulary: notation, dictation, listening, analysis.</p> | | | ✓ | | | |
| Numeracy | Numeracy is embedded in music theory through the lengths of notes, the combination of rhythmic lengths into bars, the subdivision of beats, intervals above the tonic and the formation of scales – this knowledge is necessary to accurately complete dictation tasks. | | | ✓ | | | |
| Challenge | Students to devise their own dictation questions for other students in the class to attempt. | ✓ | | | | | ✓ |

| Topic | Examination Skills: Extended Writing | C | R | E | A | T | E |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Broaden musical experience and interests, develop imagination and foster creativity. Develop knowledge, understanding and skills needed to communicate effectively as musicians. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To actively engage in the critical evaluation of music through the comparison of different pieces of music To voice musical fact providing evidence to support and justify points made. To voice musical opinion and evaluation using evidence to support and justify the points made. To be able to follow the PEEEL structure when writing an extended piece of writing for question 12 of the GCSE Music examination. To critically reflect on the pieces of writing they have completed, making improvements to their own and others work. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Analysis lessons to listen to music and promote active listening and critical thinking. Analysis lessons to compare and contrast music that is similar in style and music that is different in style. Lessons to explore how to structure a piece of analytical musical writing using the mnemonic PEEEL (point, evidence, explanation, evaluation, link). Students to complete extended writing examination questions. Self, peer and teacher assessment. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | Lesson PowerPoints | | ✓ | | ✓ | | ✓ |

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| | Past GCSE papers (extended writing questions – paper and audio extracts) | | | | | | |
| DRAFT | 1. ACTIVE LISTENING – Completion of Extended Writing Question | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: various as appropriate to the exact examination question and the set work which is the focus of the essay. Tier 2 Vocabulary: listening, analysis, point, evidence, explanation, evaluation, link, fact, opinion, comparison. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in music theory and the detailed understanding of each set work. | | | ✓ | | | |
| Challenge | Students to devise their own essay questions for other students in the class to attempt. | ✓ | | | | | ✓ |

| Topic | Set Work Study – 1: The Brandenburg Concerto | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work. To understand the main musical features of the Baroque period. To explain the features of this set work which are Baroque. To understand why this set work is a concerto grosso. To explore the structure of a fugue and to analyse the fugal features of this set work. To explore Baroque instrumentation, sonority and harmony. To understand the role of the harpsichord player in this set work. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | 8. To complete wider listening in order to gain further insight into instrumental music from 1700 – 1820. | | | | | | |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • History lessons to consider the context and ethos of the Baroque period of history in music as well as other art forms to include architecture and fashion. • Analysis lessons to explore the Baroque features of this set work. • Performance lessons based upon the subject, answer and countersubject of this set work. • A focus on the differing roles of the harpsichord player in the Baroque period. • Wider listening lessons to focus on the comparison of this set work to other Baroque pieces. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | Lesson PowerPoints Set Work 1 Score (Anthology Textbook) Set Work 1 Audio Audio of wider listening pieces 1. Brandenburg Concerto in D Major (3rd Movement) - Bach - YouTube Bach Brandenburg Concerto Set Work Video - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: concerto, concerto grosso, fugue, ternary form, gigue, allegro, harpsichord, concertino, ripieno, basso continuo, figured bass, string orchestra, accompaniment, subject, answer, countersubject, variant, ornamentation, affection, terraced dynamics, trill, mordent, arpeggiation, patronage, stretto, dotted rhythm, triplet rhythm, contrapuntal, antiphonal, sequence, polyphonic, monophonic, homophonic. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another Baroque piece. | ✓ | | | | | ✓ |

| Topic | Set Work Study – 2: The Pathetique Sonata | C | R | E | A | T | E |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including Beethoven's personal battle and how this is evident in the music. To understand the main musical features of the Classical and Romantic Periods. To explain the features of this set work which are Classical and the features which are Romantic and to demonstrate an understanding of why this set work spans two musical genres. To understand sonata form structure and to analyse the musical features of the exposition, development and recapitulation of this work. To explore the development of the piano and articulate the differences between the harpsichord and the piano. To complete wider listening in order to gain further insight into instrumental music from 1700 – 1820. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. History lessons to consider the context and ethos of the Classical period of music history. History lessons to consider the context and ethos of the Romantic period of music history. Analysis lessons to explore the Classical and Romantic features of this set work. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> Performance lessons based upon the 2 main subjects of this set work in order to facilitate an understanding of their similarities and differences. Wider listening lessons to focus on the comparison of this set work to other solo piano pieces in the classical and romantic periods. | | | | | | |
| Resources | Lesson PowerPoints Set Work 2 Score (Anthology Textbook) Set Work 2 Audio Audio of wider listening pieces 2. Piano Sonata no.8 in C Minor 'Pathetique' (1st Movement) - Beethoven - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: sonata, sonata form, exposition, development, recapitulation, rising rocket, staccato, octave doubling, homophonic, dissonance, lyrical, ornamentation, mordents, chromatic, allegro, grave, Alberti bass, murky bass, virtuosic, pedal, articulation. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another Classical piano piece. | ✓ | | | | | ✓ |

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| Topic | Set Work Study – 3: Music for a While | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including the topic matter of the play 'Oedipus' and the relevance that this song has to the plot. To understand the main musical features of the Baroque period. To explain the features of this set work which are typical of the Baroque period. To analyse the musical features of the Ground Bass and to understand how the Ground Bass can be used to structure the set work. To consider the setting of the lyrics focusing on word painting. To complete wider listening in order to gain further insight into Vocal Music. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. History lessons to consider the context and ethos of the Baroque period of music history. Analysis lessons to explore the Baroque features of this set work. Performance lessons to learn to play the Ground Bass. Performance lessons to learn the vocal line of the set work. Wider listening lessons to focus on the comparison of this set work to other solo vocal pieces in the Baroque period. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints Set Work 3 Score (Anthology Textbook) Set Work 3 Audio Audio of wider listening pieces 3. Music for a While - Purcell - YouTube Music for a While (Purcell) - Analysis 1 - Edexcel GCSE Music - YouTube</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |

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| Literacy | Tier 3 Vocabulary: Baroque, lament, falling phrases, ternary form, Ground Bass, word painting, syllabic, melismatic, ornamentation, arpeggiation, harpsichord, lute, bass viol, polyphonic, onomatopoeic, sequence, minor, tierce de picadie, gavotte, Oedipus. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another Classical piano piece. | ✓ | | | | | ✓ |

| Topic | Set Work Study – 4: Killer Queen | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including the theatrical basis of the Glam Rock style. To understand the main musical features of popular song writing in the 1970s. To explain the features of this set work which are typical of Queen. To understand the impact of the use of music technology on both the recording and the sound of this song. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <p>5. To explore the different guitar playing techniques in the song.</p> <p>6. To be able to understand, analyse and perform the chord sequence of this song including the circle of 5ths.</p> <p>7. To complete wider listening in order to gain further insight into Vocal Music.</p> | | | | | | |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • History lessons to consider the context and features of song writing and the glam rock genre. • Analysis lessons to explore the main features of this set work. • Performance based lessons to gain familiarity with the chord sequence used with particular focus on the circle of 5ths. • Performance based lessons using guitar playing students to demonstrate the playing techniques used in the set work. • An exploration of the impact of technology upon the composition and production of this set work. • Wider listening lessons to focus on the comparison of this set work to other popular songs from the 1970s. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints</p> <p>Set Work 4 Score (Anthology Textbook)</p> <p>Set Work 4 Audio</p> <p>Audio of wider listening pieces</p> <p>4. Killer Queen - Queen - YouTube</p> <p>Killer Queen Analysis Edexcel - YouTube</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | <p>Tier 3 Vocabulary: Glam rock, anthemic melodies, tonality, harmony, chord sequence, added chords, extended chords, circle of 5ths, string bend, slide, pull off, vibrato, multi-tracking, wah wah, overdubbing, distortion, tenor, portamento, flanger, sound effects, laser beam.</p> <p>Tier 2 Vocabulary: notation, analysis, evaluation, explanation.</p> | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | <p>Students to complete an essay comparing this set work with another song from the 1970s.</p> <p>Students to form ensembles and perform this set work.</p> | ✓ | | | | | ✓ |

| Topic | Set Work Study – 5: Defying Gravity | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including background information to the musical 'Wicked' and the film 'The Wizard of Oz'. To understand the standard features of musical theatre repertoire. To consider the meaning of the song and how this meaning is portrayed in the music. To be able to analyse the use of leitmotifs and motifs throughout the song and to perform a selection of these motifs on any suitable instrument. To explore the huge range of sonority evident in the set work and to explain the different playing techniques used and the effects that these have on the sound. To complete wider listening in order to gain further insight into musical theatre songs. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. History lessons to consider the context and features of song writing for musical theatre. History lessons to consider the context of 'Wicked' and 'The Wizard of Oz'. Analysis lessons to explore the main features of this set work. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Performance based lessons to gain familiarity with the motifs which are used to structure the set work. • An exploration of the impact of the choice of sonority on the mood and emotion of the set work. • Wider listening lessons to focus on the comparison of this set work to other musical theatre songs. | | | | | | |
| Resources | Lesson PowerPoints Set Work 5 Score (Anthology Textbook) Set Work 5 Audio Audio of wider listening pieces 5. Defying Gravity from 'Wicked' - Schwartz - YouTube Defying Gravity Analysis GCSE Edexcel - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Musical theatre, duet, strings, woodwind, brass, percussion, keyboard patches, overdrive, EBow, motifs, leitmotifs, ensemble, Act, vamp, 4 th intervals, 5 th intervals. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another musical theatre song. | ✓ | | | | | ✓ |

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| Topic | Set Work Study – 6: Star Wars | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> • Engage actively in the process of music study. • Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. • Broaden musical experience and interests, develop imagination and foster creativity. • Develop awareness of a variety of instruments, styles and approaches to performing and composing. • Develop awareness of music technologies and their use in the creation and presentation of music. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including background information to the film franchise 'Star Wars'. To understand some of the main musical features of film music including the relationship between music and the moving image, and the use of leitmotifs to portray characters, places, themes and emotions. To analyse the main musical features of the Star Wars set work. To analyse and demonstrate an understanding of quartal harmony throughout the set work. To be able to notate, perform and analyse the use of triplets which occur as a rhythmic motive throughout the set work. To complete wider listening in order to gain further insight into music from film. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. History lessons to consider the context and features of film music. History lessons to consider the context of the film franchise 'Star Wars' to include the analysis of some pivotal movie scenes. Analysis lessons to explore the main features of this set work. Performance based lessons to gain familiarity with quartal harmony and triplets. An exploration of the impact of the choice of sonority on the mood and emotion of the set work to include the use of the brass and string families for the main theme and the solo piccolo for the contrasting middle section. Wider listening lessons to focus on the comparison of this set work to other cues from the film music genre. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints Set Work 6 Score (Anthology Textbook) Set Work 6 Audio</p> | | ✓ | | ✓ | | ✓ |

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| | Audio of wider listening pieces 6. Main Title/Rebel blockade runner from Star Wars Episode IV - Williams - YouTube Star Wars Set Work Revision Edexcel GCSE Music - YouTube | | | | | | |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Film music, diegetic music, non-diegetic music, underscore, cue, brass, strings, woodwind, percussion, dissonance, quartal harmony, piccolo, triplets, homophonic, fanfare, tremolo strings, tutti, unison, coda, codetta. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another film music cue. | ✓ | | | | | ✓ |

Year 11

| Topic | Solo and Ensemble Performance | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Develop performing skills individually and in groups to communicate musically with fluency and control of the resources used. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop knowledge, understanding and skills needed to communicate effectively as musicians. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To choose an instrumental specialism(s) to develop during the study of GCSE Music and to voice their opinion as to why they have chosen this instrument/voice considering their strengths and weaknesses. To evaluate their current level of ability and be able to make informed decisions about suitable repertoire to rehearse and perform. To select, rehearse and perform music for solo assessment at different points throughout the GCSE course. To be able to demonstrate musical progress in not only the standard of music that they perform but in maturity as a musical and expressive performer. To create and maintain a rehearsal diary documenting weekly rehearsal sessions To select, rehearse and perform music for ensemble assessment at different points throughout the GCSE course. To create and maintain an ensemble rehearsal diary documenting weekly rehearsal sessions To be able to reflect upon the progress being made as a performer and, with support, to ensure that rehearsal times are effective and conducive with making progress. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> • Activities to consider self-evaluation and the progress that students have made during Key Stage 3 in order to choose the instrument/voice that will become the focus of their solo and ensemble performances during the GCSE course. • Independent rehearsal sessions with staff guidance and support. • An exploration of how to rehearse effectively. • Solo assessed performance to include peer and self-assessment. • Allocation of ensemble groupings, repertoire selection and ensemble rehearsal. • Ensemble assessed performance to include peer and self-assessment. • Final recording of GCSE NEA (solo and ensemble) in Year 11. | | | | | | |
| Resources | Lesson PowerPoints Instruments and sheet music as required by each student Recording Equipment | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. PURPOSEFUL PRACTICE: Mock Solo Performance 2. PURPOSEFUL PRACTICE: Mock Ensemble Performance | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Terminology relevant to the chosen specialism. Tier 2 Vocabulary: rehearsal, repertoire, performance, confidence, virtuosity, resilience, research, plagiarism. | | | ✓ | | | |
| Numeracy | The link to numeracy is embedded in accurate musical performance. | | | ✓ | | | |
| Challenge | Performance in an Academy concert or production. | ✓ | | | | | ✓ |

| Topic | Brief Composition | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> • Engage actively in the process of music study. • Develop composing skills to organise musical ideas and make use of appropriate resources. • Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. • Broaden musical experience and interests, develop imagination and foster creativity. • Develop awareness of a variety of instruments, styles and approaches to performing and composing. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> Develop awareness of music technologies and their use in the creation and presentation of music. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To select a composition brief from the four provided by EdExcel (NEA). To independently compose the composition to a brief, seeking advice, support and guidance from staff. To independently notate the composition to a brief in a suitable format, seeking advice, support and guidance from staff. To show skills of reflection and evaluation in order to refine and improve their NEA. To explore the music software Sibelius so that students have an understanding of how they can use this to record their compositions using staff notation. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. Students to consider their strengths, weaknesses and musical interests in order to choose the brief they will focus upon. Independent composition sessions where students are actively engaged in the composition process with teacher support and guidance. Evaluative sessions in order to adapt, improve and refine outcomes. Completion of composition commentaries to outline the main musical features of the pieces that have been composed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints</p> <p>The four composition briefs – released by EdExcel in September of Year 11</p> <p>Instruments as appropriate</p> <p>Manuscript paper</p> <p>Sibelius Software on PCs</p> <p>Recording Studio and equipment</p> | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. CONFIDENT CREATIVITY: Composition Assessment – mid way | | ✓ | | | | |
| Literacy | <p>Tier 3 Vocabulary: composition keywords relevant to the chosen genre of composition by each student.</p> <p>Tier 2 Vocabulary: stimulus, inspiration, composition, contrast, repetition.</p> | | | ✓ | | | |

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| Numeracy | Numeracy is embedded in musical composition in a variety of ways including symmetry regarding musical sections and individual phrase lengths, compositional devices used to alter melodies including, for example, augmentation, diminution and musical sequences, and activities relating to intervals and chord sequences (such as the circle of 5ths). | | | ✓ | | | |
| Challenge | Perform final composition in a concert or assembly. | ✓ | | | | | ✓ |

| Topic | Set Work Study – 7: Release | | | | | | |
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| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. Develop awareness of music technologies and their use in the creation and presentation of music. Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. Develop as effective and independent learners with enquiring minds. Reflect on and evaluate their own and others' music. Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | C | R | E | A | T | E |
| Lesson Learning Intentions | <ol style="list-style-type: none"> To understand the history and context of this set work including background information to this set work and the collaborative group Afro Celt Sound System. To explore the standard features and characteristics of the fusions genre. To analyse the main musical features of Release with particular emphasis on the areas of the World that have influenced the music and the characteristics associated with each country. To focus on the importance of music technology in order to create and edit the track together. To complete wider listening in order to gain further insight into fusions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. History lessons to consider the context and features of fusions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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| | <ul style="list-style-type: none"> History lessons to consider the context and meaning of 'Release' and the collaborative group Afro Celt Sound System. Analysis lessons to explore the main features of this set work. Performance based lessons to gain familiarity with the vocal line and the loops. An exploration of the different areas of the World that have influenced this set work and the features of the set work that originate from these different areas. Wider listening lessons to focus on the comparison of this set work to other fusions. | | | | | | |
| Resources | Lesson PowerPoints Set Work 7 Score (Anthology Textbook) Set Work 7 Audio Audio of wider listening pieces 7. Release from 'Volume 2: Release' - Afro Celt Sound System - YouTube Afro Celt Sound System - Release - GCSE Music Analysis - YouTube | | ✓ | | ✓ | | ✓ |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Fusions, loops, panning, delay, reverb, echo, Africa, polyrhythms, ostinato, talking drum, kora, layers, Ireland, Uilleann pipes, bodhran, Folk music, hurdy gurdy, semiquavers, improvisation, syllabic, stepwise, repetition, contrast, synth drone, fiddle, whistle. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another fusion. | ✓ | | | | | ✓ |

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| Topic | Set Work Study – 8: Samba 'Em Preludio | | | | | | |
| NC Learning Intention | <ul style="list-style-type: none"> Engage actively in the process of music study. Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music. Broaden musical experience and interests, develop imagination and foster creativity. Develop awareness of a variety of instruments, styles and approaches to performing and composing. | C | R | E | A | T | E |

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| | <ul style="list-style-type: none"> • Develop awareness of music technologies and their use in the creation and presentation of music. • Recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology. • Develop as effective and independent learners with enquiring minds. • Reflect on and evaluate their own and others' music. • Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. | | | | | | |
| Lesson Learning Intentions | <ol style="list-style-type: none"> 1. To understand the history and context of this set work including background information to this set work and the artist Esperanza Spalding. 2. To explore the standard features and characteristics of the fusions genre. 3. To analyse the main musical features of Samb 'Em Preludio with particular emphasis on the areas of the World that have influenced the music and the characteristics associated with each country. 4. To focus on the importance of the bossa nova rhythm to hold the track together. 5. To complete wider listening in order to gain further insight into fusions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Lesson Tasks | <ul style="list-style-type: none"> • Low stakes knowledge retrieval tasks to advise or inform adaptive teaching. • History lessons to consider the context and features of fusions. • History lessons to consider the context and meaning of 'Samba 'Em Preludio' and the artist Esperanza Spalding. • Analysis lessons to explore the main features of this set work. • Performance based lessons to gain familiarity with the bossa nova rhythm that underpins the set work. • An exploration of the different areas of the World that have influenced this set work and the features of the set work that originate from these different areas. • Wider listening lessons to focus on the comparison of this set work to other fusions. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Resources | <p>Lesson PowerPoints Set Work 8 Score (Anthology Textbook) Set Work 8 Audio Audio of wider listening pieces</p> | | ✓ | | ✓ | | ✓ |

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| | 8. Samba Em Preludio from 'Esperanza' - Spalding - YouTube Samba Em Preludio by Esperanza Spalding - Analysis 1 - YouTube | | | | | | |
| DRAFT | 1. ACTIVE LISTENING – Completion of Past Edexcel GCSE Paper on this Set Work | | ✓ | | | | |
| Literacy | Tier 3 Vocabulary: Fusions, loops, panning, delay, reverb, echo, Africa, polyrhythms, ostinato, talking drum, kora, layers, Ireland, Uilleann pipes, bodhran, Folk music, hurdy gurdy, semiquavers, improvisation, syllabic, stepwise, repetition, contrast, synth drone, fiddle, whistle. Tier 2 Vocabulary: notation, analysis, evaluation, explanation. | | | ✓ | | | |
| Numeracy | Numeracy is embedded in the analysis of music theory in the set work. | | | ✓ | | | |
| Challenge | Students to complete an essay comparing this set work with another fusion. Students to form ensembles and perform this set work. | ✓ | | | | | ✓ |