



	Weeks 1 – 7	Weeks 8 – 15	Weeks 16 – 21	Weeks 22 – 26	Weeks 27 – 33	Weeks 34 – 40
	Autumn 1	Autumn 2	Spring 3	Spring 4	Summer 5	Summer 6
YE AR 7	<p><u>Elements of Music; Introduction to the keyboard</u></p> <p>Key Vocabulary</p> <p>Pitch: Ascend, Descend.</p> <p>Duration: semibreve, minim, crotchet, quaver, semiquaver, rest</p> <p>Dynamics: forte, piano, mezzo, fortissimo, pianissimo,</p> <p>Texture: monophonic, homophonic, polyphonic</p> <p>Timbre: bright, mellow, harsh</p> <p>Tempo: Allegro, Andante, Adagio, pulse.</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to describe sound using musical vocabulary. How to describe how sound changes over time. Practical keyboard skills; awareness of pitch, duration, pulse. <p>Assessment task: PERFORMING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Basic listening skills Key music vocabulary to allow later aural analysis. Practical keyboard skills <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of musical genres; Western Classical, Pop & Jazz, World Music. 	<p><u>Fireworks and Festivities</u></p> <p>Key Vocabulary</p> <p>Pitch: Ascend, Descend, pentatonic scale, flats and sharps</p> <p>Duration: semibreve, minim, crotchet, quaver, semiquaver, rest</p> <p>Dynamics: forte, piano, mezzo, fortissimo, pianissimo, crescendo</p> <p>Texture: monophonic, homophonic, polyphonic, chords, bass line</p> <p>Timbre: legato, staccato, arranging songs for different instruments</p> <p>Tempo: Allegro, Andante, Adagio, pulse, accelerando, rallentando</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to describe sound using musical vocabulary. How to describe how sound changes over time. Practical keyboard skills; awareness of pitch, duration, pulse. <p>Assessment task: PERFORMING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on listening skills from Autumn Term 1 Adding to the key music vocabulary to allow later aural analysis. Practical keyboard skills Multitracking with DAW software (if available) <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of musical genres; Western Classical, Pop & Jazz, Christmas Carols 	<p><u>Descriptive Music</u></p> <p>Key Vocabulary</p> <p>Pitch: Ascend, Descend, flats and sharps, leitmotif</p> <p>Duration: semibreve, minim, crotchet, quaver, semiquaver, rest</p> <p>Dynamics: forte, piano, mezzo, fortissimo, pianissimo, crescendo</p> <p>Timbre: Instruments of the Orchestra</p> <p>Tempo: Allegro, Andante, Adagio, pulse, accelerando, rallentando</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> What is Programme Music? How can a storyline, atmosphere, mood or personality be communicated through Music? <p>Assessment task: PERFORMING & COMPOSING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Elements of Music Practical keyboard skills Film Music (in yr8) <p>Cultural content</p> <ul style="list-style-type: none"> Western Classical Tradition of the 19th Century Russian Music Storytelling 	<p><u>Musical Futures 1</u></p> <p>Key Vocabulary</p> <p>Ensemble</p> <p>Riff</p> <p>Hook</p> <p>Frontline</p> <p>Backline</p> <p>Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired during the Autumn Term Practical instrumental and ensemble skills will also be revisited in year 8 and 9 <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication 	<p><u>West African and Egyptian Rhythms</u></p> <p>Key Vocabulary</p> <p>Rhythm & Duration: ostinato, polyrhythm, improvisation, semibreve, minim, crotchet, quaver, semiquaver, rest</p> <p>Dynamics: crescendo, diminuendo</p> <p>Texture: ostinato, polyrhythm, polyphonic, call & response</p> <p>Timbre: djembe, bass, tone, slap</p> <p>Tempo: pulse, accelerando, rallentando</p> <p>Improvisation</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> The role of music in West African and Egyptian cultures Performing an independent part in a polyrhythm as a member of a drumming ensemble Creating a polyrhythm in groups <p>Assessment task: PERFORMING & COMPOSING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Elements of Music Ensemble skills Practical djembe skills Y8 HT4 Reggae <p>Cultural content</p> <ul style="list-style-type: none"> West African and Egyptian cultures Community music Music and spirituality 	<p><u>Musical Futures 2</u></p> <p>Key Vocabulary</p> <p>Ensemble</p> <p>Riff</p> <p>Hook</p> <p>Frontline</p> <p>Backline</p> <p>Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a soloist or member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired during the West African and Egyptian rhythms project (HT5) Practical instrumental and ensemble skills will be revisited in year 8 and 9 in preparation for higher level courses. <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication



<p><u>Dance Music</u></p> <p>Key Vocabulary:</p> <p>Breakdown Four-to-the-floor Sampling Retriggering Panning Echo Reverb</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> How to create a piece of music that incorporates features of modern Dance Music using Music Technology How to manipulate and combine existing audio to create an original work <p>Assessment task: COMPOSING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Elements of Music Multitracking with DAW software (if available) Music Technology skills in preparation for higher level courses <p>Cultural content:</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Dance, Dubstep, Funk, Disco, Electro-Pop etc. Understanding of the Music Industry 	<p><u>History (Western Classical Music)</u></p> <p>Key Vocabulary:</p> <p>Pitch: ascend, descend, flats and sharps, ground bass, melody</p> <p>Duration: semibreve, minim, crotchet, quaver, semiquaver, rest</p> <p>Dynamics: forte, piano, mezzo, fortissimo, pianissimo, crescendo</p> <p>Texture: monophonic, homophonic, polyphonic, chords, ground bass</p> <p>Timbre: legato, staccato, harpsichord, Instruments of the Orchestra</p> <p>Tempo: accelerando, rallentando</p> <p>Structure: Canon, ground bass</p> <p>Context: Baroque, Classical, Romantic</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> How to describe sound using musical vocabulary How to describe how sound changes over time Practical keyboard skills; awareness of pitch, duration, pulse How to perform as a member of an ensemble <p>Assessment task: PERFORMING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Western Classical Tradition of the 19th Century Adding to the key music vocabulary to allow later aural analysis. Practical keyboard skills Multitracking with DAW software (if available) 20th Century (Y8 HT3) <p>Cultural content:</p> <ul style="list-style-type: none"> Wider listening examples from a variety of musical genres; Western Classical Storytelling (<i>In the hall of the mountain king</i>) 	<p><u>20th Century</u></p> <p>Key Vocabulary:</p> <p>Found sound Avant-garde Musique concrete Sample Sampling Ostinato Ambient sound Graphic score Atonal Dissonant</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> What are the key characteristics of music from the 20th century? How to describe sound using musical vocabulary How to describe how sound changes over time Developing skills to create electronic music based on manipulating found sounds <p>Assessment task: COMPOSING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Elements of Music Building on practical instrumental skills from earlier projects Ensemble skills Music Technology skills in preparation for higher level courses Western Classical Music [History and Geography] (Y8 HT2) <p>Cultural content:</p> <ul style="list-style-type: none"> Wider listening examples from a variety of music genres; Musique Concrete, Expressionism, Minimalism, Experimental, Neoclassicism Teamwork and communication 	<p><u>Reggae</u></p> <p>Key Vocabulary:</p> <p>Pitch: flats and sharps, riff, triads, melody</p> <p>Rhythm and Duration: dotted rhythms, syncopation, offbeat, rest</p> <p>Dynamics: forte, piano, mezzo, fortissimo, pianissimo, crescendo</p> <p>Texture: homophonic, chords, bass line</p> <p>Timbre: legato, staccato, arranging songs for different instruments</p> <p>Structure: intro, verse, chorus, solo, lyrics</p> <p>Context: Ska, Rastafarianism</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> What is Reggae music? How to describe sound using musical vocabulary Practical instrumental skills How to perform as a member of an ensemble <p>Assessment task: PERFORMING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Elements of Music Building on practical instrumental skills from earlier projects Ensemble skills Y7 HT 5 West African and Egyptian rhythms <p>Cultural content:</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Reggae, Ska Teamwork and communication Jamaican culture Music and spirituality 	<p><u>Musical Futures 3</u></p> <p>Key Vocabulary</p> <p>Ensemble Riff Hook Frontline Backline Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a soloist or member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired during year 7 Practical instrumental and ensemble skills will be revisited in preparation for higher level courses. <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication 	<p><u>Musical Futures 4</u></p> <p>Key Vocabulary</p> <p>Ensemble Riff Hook Frontline Backline Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a soloist or member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired during year 7 Practical instrumental and ensemble skills will be revisited in preparation for higher level courses. <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication
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YE AR 9	<p>Film Music</p> <p>Key Vocabulary:</p> <p>Tonality & Pitch: key; atonal; tritone; tension and release; pedal notes; leitmotif</p> <p>Tempo: accelerando; rallentando</p> <p>Sonority: timpani (drum rolls); violins; tremolo</p> <p>Rhythm: arhythmic (no recognisable beat)</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> History of film music Techniques and purpose of film music Creating a 1 minute soundtrack for a chosen film clip using Garageband <p>Assessment task: COMPOSING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Dance music Elements of music Multitracking with DAW software Music Technology skills in preparation for higher level courses <p>Cultural content:</p> <ul style="list-style-type: none"> Movie industry and its cultural importance Understanding music that suggests a time and place (eg culture specific instruments like shakuhachi and koto) 	<p>Hip Hop</p> <p>Key Vocabulary:</p> <p>Rap</p> <p>Hip hop</p> <p>Drop</p> <p>Sample</p> <p>Grime</p> <p>Verse</p> <p>Chorus</p> <p>Hook</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> History and background of hip hop Creating an instrumental track based on samples and loops Creating a rap to go with the instrumental <p>Assessment task: COMPOSING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Dance music Elements of music Multitracking with DAW software Music Technology skills in preparation for higher level courses <p>Cultural content:</p> <ul style="list-style-type: none"> Hip hop and race conflict Awareness of gang culture and misogynist/ violent lyrics in rap, and potential social effects Using 60s and 70s funk, soul and jazz for breakbeats/ samples 	<p>Polyrhythms into Minimalism – Tubular Bells arrangement</p> <p>Key Vocabulary:</p> <p>Ostinato</p> <p>Polyrhythm</p> <p>Syncopation</p> <p>Dynamics</p> <p>Phasing</p> <p>Transposing</p> <p>Minimalism</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> Working with others to create polyrhythms Playing complex patterns in time to a beat Arranging and performing ‘Tubular Bells’ (in 7/4 time) as a minimalist piece <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Yr 7 West African and Egyptian rhythms Musical Futures projects <p>Cultural content:</p> <ul style="list-style-type: none"> Steve Reich and post-modern culture Modern art and architecture Wider listening examples from a range of contemporary music genres Teamwork and communication 	<p>Musical Futures 5</p> <p>Key Vocabulary</p> <p>Ensemble</p> <p>Riff</p> <p>Hook</p> <p>Frontline</p> <p>Backline</p> <p>Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a soloist or member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired in year 8 Practical instrumental and ensemble skills will be revisited in preparation for higher level courses. <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication 	<p>Isle of Wight Festival Project</p> <p>Key Vocabulary:</p> <p>Music industry</p> <p>Synthesizer</p> <p>Riff</p> <p>Distortion</p> <p>Chord pattern</p> <p>Bassline</p> <p>Lineup</p> <p>Key Knowledge, Skills and Understanding:</p> <ul style="list-style-type: none"> Key features of the music industry Creating a short rock song, pop song or EDM piece Identifying a range of job roles in the music industry Designing a music festival event <p>Assessment task: APPRAISING & COMPOSING</p> <p>Curriculum links (prior as well as future):</p> <ul style="list-style-type: none"> Yr8 Dance Music project Yr9 Hip Hop project Preparation for KS4 BTEC Music Technology (especially Unit 1) <p>Cultural content:</p> <ul style="list-style-type: none"> Festivals as a massively important feature of the modern cultural landscape Exploring a wide range of music styles and genres 	<p>Musical Futures 6</p> <p>Key Vocabulary</p> <p>Ensemble</p> <p>Riff</p> <p>Hook</p> <p>Frontline</p> <p>Backline</p> <p>Solo</p> <p>Key Knowledge, Skills and Understanding</p> <ul style="list-style-type: none"> How to perform as a soloist or member of an ensemble How to read different types of notation e.g. guitar, uke, drum tablature <p>Assessment task: PERFORMING & ARRANGING</p> <p>Curriculum links (prior as well as future)</p> <ul style="list-style-type: none"> Building on practical instrumental skills from earlier projects Building on ensemble skills acquired during year 8 and Spring Term 4 Practical instrumental and ensemble skills will be revisited in preparation for higher level courses. <p>Cultural content</p> <ul style="list-style-type: none"> Wider listening examples from a variety of popular music genres; Indie, Rock, Pop etc. Teamwork and communication
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<p>Introduction to the GCSE course; Music theory work</p> <p>Key Vocabulary</p> <p>Context: Baroque, Classical, Romantic, Modern; Harmony & Tonality: Major, Minor, Consonance, Dissonance, Modulation, Cadences; Rhythm, Metre, Tempo: Simple, Compound, Odd, Syncopation, Allegro, Andante, Moderato, Largo; Sonority: Dynamics, Forte, Piano, Timbre, Pizzicato; Texture: Monophonic, Homophonic, Polyphonic, Heterophonic, Imitation Melody: Conjunct, Disjunct, Stepwise, Leap, Intervals; Structure: Binary, Ternary, Rondo, Theme and Variation, Verse/Chorus, Strophic</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> Foundations of music theory; note values, dynamics, performance directions How to follow a score Key music vocabulary and its use A broader understanding of different musical genres and styles <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Building on knowledge from all KS3 projects The work from this half term will be used throughout the course when analysing the set works <p>Cultural Capital</p> <ul style="list-style-type: none"> The use and development of Western Classical and Western Popular notation systems, and how they differ from Music from different cultures How music has been written and passed on throughout the history of music 	<p>Williams; Bach</p> <p>Key Vocabulary</p> <p>Williams: Star Wars; Symphony orchestra, Leitmotif, Upbeat, Tonic, Dominant, Intervals, Triplet, Syncopation, Tremolo, Short score, Tutti, Fanfare, Atonal, Bitonal, Ostinato, Dissonant, Quartal Harmony, Chromaticism, Parallel triads, Augmented chord, Note cluster, Homorhythm,</p> <p>Bach: Brandenburg Concerto; Concerto grosso, Concertino, Ripieno, Cembalo, Violone, Basso Continuo, Figured Bass, Ternary form, Fugato, Ritornello, Fugue, Subject, Imitation, Episodes, Da Capo, Modulations, Dominant, Tonic, Triadic, Scalic, Sequence, Trill, Appoggiatura, Gigue, Stretto, Terraced Dynamics, Diatonic, Root position, First inversion, Dominant 7ths, Pedal note, Cadences</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> The role of Music in Film The Concerto Grosso and other stylistic features of the Baroque era Bach's compositional fingerprint <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Building on knowledge from all KS3 projects The work from this half term will be used throughout the course when analysing the set works Specific links to Music for Stage and Film (Wicked HT3) and Western Classical Music (Beethoven HT3) <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts 	<p>Beethoven; Schwartz</p> <p>Key Vocabulary</p> <p>Beethoven: Pathétique Sonata; Virtuoso, Sonata, Pathétique, Register, Crescendo, Diminuendo, Sforzando, Exposition, Development, Recapitulation, Subject, Tonic, Dominant, Transition, Codetta, Enharmonic, Dominant preparation, Coda, Motif, Sequence, Fragmentation, Syncopation, Chromatic, Periodic Phrasing, Arch shape, Cells, Augmentation, Cadence, Ornamentation, Acciaccatura, Trill, Mordent, Grave, Alla Breve, Allegro motto e con brio, Staccato, Related keys, Diminished 7th</p> <p>Schwartz: Wicked – Defying Gravity: Duet, Underscore, Scena, Recitative, Verse/Chorus form, Short-score, Overdrive, Tremolo, Ostinato, Soprano, Mezzo, Colla voce, Leitmotif, Coda, Unison, Parallel thirds, Contrapuntal, Ostinato, Pedal, Push rhythm, Triadic, Hook.</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> The Piano sonata and other stylistic features of both the Classical and Romantic eras Beethoven's compositional fingerprint The world of Musical Theatre; telling a narrative through music <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Building on knowledge from all KS3 projects The work from this half term will be used throughout the course when analysing the set works Specific links to Music for Stage and Film (Star Wars HT2) and Western Classical Music (Bach HT2) <p>Cultural Capital</p>	<p>Purcell; Queen</p> <p>Key Vocabulary</p> <p>Purcell: Music for a While; Continuo, Incidental music, Figured bass, Countertenor, Ground bass, Ternary form, Passing note, Sequence, Mordent, Appoggiatura, Slides, Grace notes, Trills, Arpeggio, Word painting, Syllabic, Melisma, Suspensions, Consonance, Walking bass, Augmented, Diminished, False Relation, Tierce de Picardie,</p> <p>Queen: Killer Queen; Progressive Rock, Overdubbing, Glam Rock, Falsetto, Transcription, Vibrato, Pitch bend, Slide, Palm Mute, Phase shifter, Reverb, Distortion, Wah-wah, Panning, Instrumental, Portamento, Anacrusis, Vocables, Chord inversion,</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> Vocal Music in the Baroque era Narrative in Baroque song Purcell's compositional fingerprint Glam Rock in the 1970s and 80s Studio techniques and effects in Rock music <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Building on knowledge from all KS3 projects The work from this half term will be used throughout the course when analysing the set works Specific links to Vocal Music set works Purcell and Queen (HT 4) <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>AfroCelt Sound System;</p> <p>Esperanza Spalding</p> <p>Key Vocabulary</p> <p>AfroCelt Sound System: Release; Fusion, Kora, Djembe, Talking Drum, Uilleann Pipes, Bodhran, Hurdy-gurdy, Modal, Aeolian mode, Pentatonic, Tessitura, Sample, Pad, Pickup,</p> <p>Esperanza Spalding: Samba Em Preludio; Bossa nova, Samba, Saudade, Tessitura, Broken chords, Double stopping, Mordent, Harmonic, Glissando, Virtuoso, Dal Segno al Coda, Non-chord notes, Diminished 7th, Chord extensions, Chromatic alteration, Conjunct, Improvisatory, Rubato, Cross rhythm,</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> What is a Fusion? Features of World Music The role of Music in different cultures Features of South American Jazz <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Building on knowledge from all KS3 projects The work from this half term will be used throughout the course when analysing the set works Specific links to World Music Fusions: Afro Celt Sound System and Esperanza Spalding (HT5) <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Essay Technique: How to approach extended writing in the written paper</p> <p>Key Vocabulary</p> <p>All musical vocabulary covered so far in the course will be required to construct analytical responses.</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> How to construct an analytical argument How to identify features in unfamiliar pieces and compare them to known works How to draw conclusions from identified analytical features. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Understanding and knowledge of music theory and all set works. Preparation for the upcoming written paper <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.
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CURRICULUM OVERVIEW: MUSIC



		<ul style="list-style-type: none">• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.	<ul style="list-style-type: none">• The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.			
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YE AR 11	<p>Composing to a given brief Exam technique</p> <p>Key Vocabulary</p> <ul style="list-style-type: none"> Revisit set works and key vocabulary <p>Key Knowledge</p> <ul style="list-style-type: none"> Ongoing refinement of composition portfolio Meeting the requirements of a set brief Utilising musical features to create a successful composition that meets the outlined requirements of the brief. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Revisiting set works; retrieval practise Analysis of composition and performance work cements understanding of musical vocabulary <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Composing to a given brief Exam technique</p> <p>Key Vocabulary</p> <ul style="list-style-type: none"> Revisit set works and key vocabulary <p>Key Knowledge</p> <ul style="list-style-type: none"> Ongoing refinement of composition portfolio Meeting the requirements of a set brief Utilising musical features to create a successful composition that meets the outlined requirements of the brief. Exam technique; how to approach different types of questions found in the written paper. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Revisiting set works; retrieval practise Analysis of composition and performance work cements understanding of musical vocabulary <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Composing to a given brief Performance Recordings</p> <p>Key Vocabulary</p> <ul style="list-style-type: none"> Revisit set works and key vocabulary <p>Key Knowledge</p> <ul style="list-style-type: none"> Ongoing refinement of composition portfolio Meeting the requirements of a set brief Utilising musical features to create a successful composition that meets the outlined requirements of the brief. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Revisiting set works; retrieval practise Analysis of composition and performance work cements understanding of musical vocabulary <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Composing to a given brief Performance Recordings</p> <p>Key Vocabulary</p> <ul style="list-style-type: none"> Revisit set works and key vocabulary <p>Key Knowledge</p> <ul style="list-style-type: none"> Ongoing refinement of composition portfolio Meeting the requirements of a set brief Utilising musical features to create a successful composition that meets the outlined requirements of the brief. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Revisiting set works; retrieval practise Analysis of composition and performance work cements understanding of musical vocabulary <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Exam preparation</p> <p>Key Vocabulary</p> <ul style="list-style-type: none"> Revisit set works and key vocabulary <p>Key Knowledge</p> <ul style="list-style-type: none"> Preparing for the final written paper Exam technique; how to approach different types of questions found in the written paper. <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> Culmination of all work covered during the course. <p>Cultural Capital</p> <ul style="list-style-type: none"> The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>End of GCSE course</p>
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CURRICULUM OVERVIEW: MUSIC



	Weeks 1 – 7	Weeks 8 – 15	Weeks 16 – 21	Weeks 22 – 26	Weeks 27 – 33	Weeks 34 – 40
	Autumn 1	Autumn 2	Spring 3	Spring 4	Summer 5	Summer 6



<p>Y E A R 1 2</p>	<p>Introduction to the A level course; Music theory progression</p> <p>Key Vocabulary</p> <p>Extensive theoretical vocabulary, building upon GCSE level Music key words:</p> <p><i>Chord Inversions: Roman numeral analysis;; Seventh chords: Major, Minor, Dominant, MM; Chord extensions: 9ths, 11ths, added notes; Cadential progressions;</i></p> <p><i>Melodic/Harmonic/Natural minor scales; Modality: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Lochrian; Decorated chords: Augmented sixth, Diminished seventh, Neapolitan sixth; Non-harmony notes: passing, auxiliary, échappée, cambiata, appoggiatura, suspension, anticipation</i></p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Course requirements • Progression of theoretical knowledge • Be able to confidently read and analyse notation in preparation for set work analysis <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Key Stage 3 and 4 music theory • This work will permeate the rest of the A level course <p>Cultural Capital</p> <ul style="list-style-type: none"> • The use and development of Western Classical and Western Popular notation systems, and how they differ from Music from different cultures • How music has been written and passed on throughout the history of music 	<p>The History of Music; Introduction of the set works: Instrumental Music</p> <p>Key Vocabulary</p> <p>Musical periods; Medieval, Baroque, Classical, Romantic, 20th Century/Modern; movements within these periods: Impressionism, Expressionism, Serialism, Minimalism, Experimentalism, Aleatoricism, Spectralism</p> <p>Bach: Eine Feste Burg; Anacrusis, Cantus Firmus, Canon, Continuo, Countersubject, Dominant 7th, Figured bass, Fugal, Fugal subject, Fugal answer, Functional Harmony, Heterophony, Homophony, Imitative, Melismatic, Melody-dominated Homophony, Moto Perpetuo, Passing Note, Secondary 7th, Suspension, Syllabic, Transitory Modulation</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on Baroque music • Compositional styles of key composers • Analysis of Bach Cantata <i>Eine Burg</i> set work <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p> <ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Vocal Music, Music for Film</p> <p>Key Vocabulary</p> <p>Schumann: Piano Trio; Bridge, Chamber ensemble, Coda, Codetta, Development, Discursive, Disjunct, Exposition, Imitative, Patron, Piano Trio, Recapitulation, Salon, Sonata form</p> <p>Elfman: Batman Returns; Cluster chord, Con Sordino, Countermelody, Cross-rhythm, Cross Time-signature, Cue, Diminished 7th, Glissando, Leitmotif, Motif, Non-functional Harmony, Open chord, Ostinato, Rhythmic Augmentation, Rhythmic Diminution, Rhythmic Displacement, Sextuplet, Stopping, Tremolo, Underscore</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on the Classical era; Scoring for film; Narrative in music • Compositional styles of key composers • Analysis of Schumann ‘Piano Trio’ and Elfman ‘Batman Returns’ set works <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p> <ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Popular Music and Jazz</p> <p>Key Vocabulary</p> <p>Kate Bush: Hounds of Love; Added note chord, Ballad, Concept album, Extended chords, Harmonic rhythm, Harmonics, Multiphonic, Overtone singing, Pentatonicism, Sample, Slash chords, Suspended chords, Synth pad, Word-painting</p> <p>Courtney Pine: Back in the Day; Bebop, Bend, Dorian mode, Enharmonic, Hip-hop, Horn section, Multiphonic</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on 20th century Popular musics • Compositional styles of key composers • Analysis of Bush and Pine <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p> <ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. • The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Fusions; New Directions</p> <p>Key Vocabulary</p> <p>Debussy: Estampes; Acciaccatura, Dissonance, Gamelan, Habanera, Impressionism, Open fifths, Ostinato, Preludes, Rubato, Sustaining pedal, Ternary form, Whole tone</p> <p>Saariaho: Petals; Atonality, Dectuplets, Dyad, Fundamental, Quarter-tone, Retrograde, Reverberation, Sequential, Spectralism</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on 20th century approaches to composition; Fusions of world and western classical music • Compositional styles of key composers • Analysis of Debussy and Saariaho <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p> <ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts. 	<p>Exam Preparation; A2 set works: Instrumental Music; Vocal Music</p> <p>Key Vocabulary</p> <p>Vaughan Williams: On Wenlock Edge; Animando, Con sordino, Homorhythm, Impressionism, Lontano, Melisma, Modality, Natural, Pastoral, Piano quintet, Pizzicato, Song cycle, Sul ponticello, Syllabic, Una corda, Tenor clef, Tre corde, Tremolo, Triple stopping, Tutti, Word painting</p> <p>Berlioz: Symphonie Fantastique; Baguettes de bois, Baguettes d’éponge, Canto expressive, Con/Senza sordino, Cornet a pistons, Cross rhythm, Development, Double corde, Exposition, Gesamtkunstwerk, Idée fixe, Motif, Moto perpetuo, Ophicleides, Portato, Programme Music, Punta d’arco, Recapitulation, Religiosamente, Sonata form, Symphony</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Exam Preparation; Essay structure focus, exam technique • Key features of musical periods • Focus on Romanticism; Narrative in Music • Compositional styles of key composers • Analysis of Vaughan Williams and Berlioz <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p>
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CURRICULUM OVERVIEW: MUSIC

		<ul style="list-style-type: none">• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.	<ul style="list-style-type: none">• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.	<ul style="list-style-type: none">• How music from different historical, social and cultural contexts has changed over time.	<ul style="list-style-type: none">• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.	<ul style="list-style-type: none">• The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts.• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.
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<p>Y E A R 1 3</p>	<p>The year ahead; Music for Film; Popular Music and Jazz</p> <p>Key Vocabulary</p> <p>Hermann: Psycho; <i>Adagio e mesto, Allegro feroce, Allegro molto agitato, Anacrusis, Arco, Atonality, Chromaticism, Cluster chord, Con sordino, Countersubject, Cross-rhythm, Cue, Diminished 7th chord, Dissonance, divisi, Double stop, Fugal, Fugal subject, Glissando, Half-diminished chord, Inverted interval, Leitmotif, Lento assai, Lento molto sostenuto, Melodic inversion, Molto forzando e feroce, Motif, Moto perpetuo, Non divisi, Non-functional harmony, Ostinato, Pedal note, Pizzicato, Polyrhythm, Retrograde, Rhythmic augmentation, Senza sordini, Senza tremolando, Sffz, Subject, Sul ponticello, Transpose, Tremolo, Tutti, Underscore, Verticalisation</i></p> <p>Beatles: Revolver; <i>Aeolian mode, Artificial double tracking, Cross rhythm, Distortion, Divisi, Dorian mode, Fade in/out, Free rhythm, Hard rock, Harmonic rhythm, Intro/Outro, Leslie Cabinet, Lombardic rhythm, Mixolydian mode, Musique concrete, Psychedelic Rock, Refrain, Rock, String Quartet, Strophic, Tambura, Tape loops</i></p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on 20th century Popular Music; Film scoring; Narrative through music • Compositional styles of key composers • Analysis of Hermann and The Beatles • Composition briefs released; how to compose to a given brief <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. 	<p>Fusions; New Directions</p> <p>Key Vocabulary</p> <p>Shankar: Breathing Under Water; <i>Added note, Alankara, Alap, Andolan, Conjunct, Dialogue, Diatonic, Drone, Extension chords, Gamak, Kan, Mandra saphak, Manjira, Meend, Melismatic, Mixolydian mode, Ostinato, Pandiatonicism, Raga, Sarangi, Sitar, Slash chords, Sus chords, Syllabic, Synth pad, Tabla, Tar Saphak</i></p> <p>Stravinsky: Rite of Spring; <i>Acciacatura, Ad lib, Additive rhythms, Atonality, Bitonality, Chromaticism, Chromatic scale, Colla parte, Col legno, Concert pitch, Con sordino, Cross rhythm, Diatonic, Dissonance, Double-stopping, Doubling, Down bow, Flutter tonguing, Homorhythm, Guiro, Mixolydian mode, Modernism, Monophony, Polyphony, Polyrhythm, Tenor clef, Transposing score</i></p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Key features of musical periods • Focus on Fusions of world and western pop musics; New directions – alternative approaches to composition in the 20th Century • Compositional styles of key composers • Analysis of Shankar and Stravinsky • Interim Composition Submission <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p>	<p>Exam Preparation</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Arrangement exam preparation and completion • Exam technique • Contextual listening and examples • Extended writing technique • Composition refinement <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. 	<p>Exam Preparation</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Exam technique • Contextual listening and examples • Extended writing technique • Performance Recital Recordings • Final Composition submission <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. 	<p>Exam Preparation</p> <p>Key Knowledge</p> <ul style="list-style-type: none"> • Exam technique • Contextual listening and examples • Extended writing technique • Final written paper <p>Curriculum links (backwards as well as forwards)</p> <ul style="list-style-type: none"> • Building upon analytical knowledge and skills acquired at Key Stage 4 and 5 • Contextual listening features extensively throughout the qualification; students will throughout increase their understanding of the history of music and affirm contextual examples to use in extended responses. • Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. 	<p>End of A Level Course</p>
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CURRICULUM OVERVIEW: MUSIC

	<ul style="list-style-type: none">• Set works will be used to compare and contrast against others; commonality between works will be utilised in extended responses. <p>Cultural Capital</p> <ul style="list-style-type: none">• The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts.• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.	<ul style="list-style-type: none">• The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts.• The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.• How music from different historical, social and cultural contexts has changed over time.				
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