



Curriculum Guide for Music

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1. Curriculum Rationale

Music



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- The aims of the music curriculum are to enable students to explore, comprehend and appreciate music from a variety of times and places. Students will learn how to understand how composers and performers work is created and recorded, build on skills, experiment with sounds and ideas and build their knowledge of genres and techniques. Confidence, team collaboration and social skills are developed through the creative process, skills that are hard to measure but are of tremendous value for individuals and society as a whole.
- Through the study of musicians and performers, students build up a knowledge of genres and an awareness of cultural and historical musical styles and instrument groupings. A detailed map of the curriculum is below in sections 2 and 3 of this document where skills that are to be developed are outlined.
- Students literacy skills are developed through written peer and self-reviews, verbal analysis of others' work, writing about the music they hear and reading about different musicians and genres. Students vocabulary is extended through the use of musical vocabulary; especially in regard to technical terms, descriptive language and comparative adjectives.
- From the start of year 7 students are introduced to the formal elements in music; the basis of all knowledge of music, through a series of lessons which introduce key words (linked in the main to the 8 elements of music), treble clef note reading, new techniques, new instruments and an element of fun! Students during this time will be required to do a baseline test under test conditions which will test their ability to recognise pitch changes, similar and different rhythms, vocabulary, notation understanding and knowledge of instruments and musical genres from their sound alone.
- There are five main units in **Year 7** with an optional sixth depending on time,
 - ❖ Unit 1 (Rhythm & Pitch: simple note reading) and
 - ❖ Unit 2 (Music of China: the pentatonic scale) which both build on treble clef note reading, basic rhythmic notation and understanding the musical elements of music. They both use voice, keyboard and percussion.
 - ❖ Unit 3 (The fairground: music in major and minor keys) which develops keyboard skills, introduces understanding of tonality and allows creative exploration of timbre.
 - ❖ Unit 4 (Singing Project: The Year 7 show) which gives students the opportunity to develop their singing skills through melodic and harmonic work and enables the experience of performing to a live audience. **NB DURING THE BUILDING WORK THE PERFORMANCES WILL ONLY BE TO THE PARTNER PRIMARY SCHOOLS - NOT TO PARENTS.**

- ❖ Unit 5 (Ukuleles) which builds on note reading and understanding of chords, but presenting it in a different context. The project will develop ensemble skills such as playing in time and developing rehearsal strategies.
- ❖ Unit 6 (Soundscapes - optional depending on time) which consolidates the learning on standard notation, structure and timbre but also introduces teaching on texture and graphic notation.
- In all projects students will experience playing and hearing a variety of instruments (with and without notated music), research and consolidation through homework tasks, use composers and performers work to help develop and create their own ideas, use new techniques and produce a final performance and/or composition outcome for each unit. The elements needed for future work will be covered at a basic level which will be revisited and built upon throughout years 8 and 9. Work in year 8 and 9 requires knowledge and skills developed in year 7, which acts as a revision tool, taking their learning to a deeper level.
- In **Year 8** student's skills and learning from year 7 are built on with further new skills, techniques and a cultural aspect introduced.
 - ❖ Unit 1 (Minuet: solo or duet performance) which introduces students to music from the C18th and the different musical experience from that time. It builds on keyboard work in yr7 and develops playing in a melody and accompaniment texture. It introduces them to playing in $\frac{3}{4}$ time. GCSE exam style listening questions will be used to assess knowledge of the genre. It introduces composition of 8 bar phrases using written notation and the technique of sequencing.
 - ❖ Unit 2 (Guitar skills) which introduces students to the guitar, building on their learning of the ukulele. It develops reading notation and introduces chord charts and TAB. It builds further on their ability to play in an ensemble (trio). It develops their ability to play $\frac{3}{4}$ time and further develops their understanding of minor keys.
 - ❖ Unit 3 (From Africa to America: African drumming, Sea Shanties and Slave songs) which further develops their ability to read and write rhythmic notation, play poly-rhythmically and create written compositions. It consolidates learning from History and RE as they study the impact that slavery had on the music of the people. Students will develop their ability to sing in harmony in an acapella style. It introduces the idea of primary chords and drones.
 - ❖ Unit 4 (Ragtime: keyboard skills) which further develops students keyboard skills for melody and chordal accompaniment either as a soloist or in a duet. It introduces students to syncopation, broken chords and 'comping' and builds upon their knowledge of primary chords and of the development of African American music from the previous unit.
 - ❖ Unit 5 (Indian Classical) which introduces students to a non-western understanding of scales and develops their concept of / ability to improvise. It further develops their understanding of 'drones' as an accompaniment style. It links with world religions in RE, in particular Hinduism.
 - ❖ Unit 6 (Music for TV advertising - optional depending on time) which introduces students to the links between music and the media. Students will build on their knowledge of melody and accompaniment, sequencing and primary chords. It will link with English Language for persuasive writing techniques and will introduce them to linking lyrics and melody.

- In **Year 9** students select music and one other creative arts subject dependent upon their strengths and preferences. They study;
 - ❖ Unit 1 (Garage Band 1: club Dance Music) This introduces students to music technology and to the concept of layered tracks, sequencing, sampling and loops. It centres around composition skills and study of the dance music genre from 1980 to present day.
 - ❖ Unit 2(Jazz and Blues) which builds on the study of African American music from year 8 and further develops keyboard playing skills (solo and duet) It introduces the 12 bar blues structure and gives rise to opportunities for improvisation.
 - ❖ Unit 3 (Garage Band 2: minimalism) This further develops their music technology skills and builds on skills for composing a multi-layered/polyphonic piece, whilst introducing the concepts of phase shifting and creating and manipulating their own samples.
 - ❖ Unit 4 (Guitar skills: 60's and 70's Pop and Rock) which builds on the guitar unit in year 8 further developing playing techniques, reading standard notation, chord charts and TAB. It builds on song-writing and ensemble performance skills. Students are introduced to the genre of British, American and European Pop and Rock and revisit work on music technology to understand how it played a part in both live and recorded music.
 - ❖ Unit 5 (European folk music: music in 6/8) which introduces students to compound time signatures and revisits notation reading of both treble and bass clef. Students can select from a range of instruments and will develop their ensemble performance skills.
 - ❖ Unit 6 (Music of the Caribbean) which introduces the students to the styles of Calypso and Samba and to the links between social gatherings and music. Students revisit prior learning on music and the slave trade and consider the impact that cultural diversity has on musical development over time. They will consolidate understanding of notation, structure, syncopation.
- In **years 10 and 11** the OCR GCSE syllabus will be followed in line with the other schools in the Trust. Due to the subject being taught for one single KS4 group after school the entire syllabus will be taught in one year and then repeated the following year with additional stretch and challenge activities built in for the year 11 students. Here the students will develop their note reading skills and understanding of the elements of music through performance on their chosen instrument (solo and within a group setting), composition (free choice and from a stimuli) and through targeted listening activities. Students will develop their knowledge of, and ability to identify and write about the elements of music through the study of the genres;
 - ❖ Concerto; Baroque, Classical and Romantic
 - ❖ Film and game music
 - ❖ Music from around the world; Indian Classical, Bhangra, African Drumming, Music from Israel, Greece and Palestine, Calypso and Samba.
 - ❖ Pop music from 1960s to present day
- Assessment is ongoing through the use of formative assessment through observation and questioning. Summative assessment will take place in each unit of work and will be based on two of the following three areas; performance, composition (written using some form of notation) or listening and answering questions.
- Music lessons are inclusive experiences and all students are encouraged to respond at their own level and be stretched according to their starting point. Most able

students are identified and then encouraged to help the less able through the use of a “buddy” system. It is recognised that different aspects of music learning will give rise to strengths and weaknesses in all students at different times.

- All of the students in year 7 take part in a musical show during the spring term. This really helps to consolidate the performance skills they have learned and gives them a fantastic opportunity to perform for an audience of their parents and peers, helping them to understand a little about the pressures and joys in performing live music.
- At GCSE level students experience a live orchestral concert visit as part of their studies. (Dependent upon availability)



2. What students will learn in MUSIC



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	By the end of year 9	By the end of year 11
Knowledge	<p>Basic notation of treble and bass clef including dotted and tied notes. The elements of music, how they can be identified and how changing them affects the music. The names of the instruments, how they sound, are played and when/where they are likely to be heard.</p> <p>Basic composition skills including chord progression and melodic development.</p> <p>Genres of music including folk, pop and music from around the world.</p>	<p>More complex notational skills including changing time-signature and harmony. How certain elements are pertinent to certain styles, genres and periods.</p> <p>The name and sound of all the instruments featured in the studied areas of music, how they are played and why they have been chosen over others Detailed composition skills which shows an understanding of the genre and purpose and demonstrates knowledge of musical notation and a breadth of uses of the musical elements. Genres related to the GCSE specification and an understanding how features have developed and, if appropriate, have changed since the genre was fashionable. Performance skills which show a high level of technical</p>

	<p>Performance skills including developing techniques</p> <p>A range of specialist vocabulary pertinent to the genres studied evident in answering questions.</p> <p>The social, spiritual and historical context of the music evident in answering questions.</p> <p>The impact on technology in the production of music and in the manufacture of musical instruments. To know how to compose simple scores using digital platforms.</p>	<p>playing/singing and the ability to manipulate their playing in accordance with the specified musical elements.</p> <p>A wide range of specialist vocabulary pertinent to the genres studied which should be clearly evident in their writing.</p> <p>The social, spiritual and historical context of the music which should be evident in their writing and emulated in their compositional work.</p> <p>The specialist vocabulary associated with musical technology and the ability to produce complex digital music and to record live music.</p>
<p>Skills</p>	<p>Work independently, as part of a pair and in a group.</p> <p>Rehearse and develop their skills over time</p> <p>Demonstrate different elements of music (i.e. tempo and dynamics) in their playing and to add it to their composition work.</p> <p>Use specialist vocabulary correctly in their descriptions of the music they hear, write and play.</p>	<p>Rehearse independently putting into practice the guidance of a specialist teacher</p> <p>Rehearse over time developing their ability to manipulate their playing/singing in light of tempo, dynamics, articulation, purpose, mood and to fit alongside other performers.</p> <p>Shape each performance and compositional piece with an understanding of the social and historical context, choosing convention and style appropriately.</p> <p>Use specialist vocabulary appropriately in order to describe their work and complete their written assessments, in particular the long answer questions which require students to identify what they are hearing, why they are hearing it and how it is created.</p>

<p>Understanding</p>	<p>Empathise with the social, spiritual and historical influences on the music they hear and play.</p>	<p>Shape their own playing and compose their own music in the light of the social, spiritual and historical context of the genre. Compose their own music pulling together a working knowledge of the elements of music and the complexities of musical notation whilst retaining a sense of style and purpose.</p>
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3. Curriculum Map



Music KS3

	Yr 7	Yr 8	Yr 9
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<p>Term 1</p>	<p>Unit 1 Rhythm & Pitch Participation and gaining confidence in new experiences Exploring the instruments Using their singing and spoken voice Note reading; minims, crotchets and quavers Pitch C-C Call and response Sequence</p> <p>Unit 2 Music of China Cultural influences from China Pentatonic scales Treble clef note reading, Rhythmic notation Elements of music; tempo, dynamics, duration, pitch, structure. Using voice, keyboard and percussion.</p>	<p>Unit 1 Minuet Music from the C18th Culture and musical experience from the past. Keyboard skills Melody and accompaniment texture. Playing in $\frac{3}{4}$ time. 8 bar phrasing Written treble clef and bass notation Sequenced phrasing.</p> <p>Unit 2 Guitar skills Problem solving skills and R/L and hand/eye coordination Technical guitar playing skills (strum/pluck) Reading treble clef notation, chord charts and TAB. Playing in an ensemble (trio). Playing in $\frac{3}{4}$ time Minor keys.</p>	<p>Unit 1 Garage Band 1: club Dance Music Music technological development; S.T.E.A.M layered tracks sequencing sampling loops dance music genre from 1980 to present day.</p> <p>Unit 2 Jazz and Blues Understanding multi-cultural and post slavery influences on African American music from 1900 to 1960's Technical keyboard playing skills (solo and duet) 12 bar blues structure Improvisation.</p>
<p>Term 2</p>	<p>Unit 3 The fairground Music for entertainment Tonality - major and minor keys Keyboard skills, Creative exploration of timbre. Ternary form</p>	<p>Unit 3 From Africa to America Music of a tribal nation, a sea-fairing nation and work and slave songs African drumming Sea Shanties and Slave songs Read and write rhythmic notation Perform poly-rhythms Written rhythmic compositions. Singing in harmony Singing acapella Singing harmonies in primary chords Singing drone style accompaniment Writing a song with a drone accompaniment.</p>	<p>Unit 3 Garage Band 2: minimalism Impact of C20th technology on traditional music forms S.T.E.A.M. Multi-layering Polyphonic Phase shifting Creating and manipulating samples.</p>

	<p>Unit 4 Singing Project Performing to a wider audience Singing skills, Melody and harmony Articulation Performing to a live audience.</p>	<p>Unit 4 Ragtime Development of African American culture from slavery to the prohibition era Keyboard skills Melody and chordal accompaniment Solo or duet Syncopation, broken chords and 'comping' Primary chords</p>	<p>Unit 4 Guitar skills: music of the 60's and 70's Impact of the rapidly changing culture of popular music in the C20th Pop and Rock Guitar playing techniques Standard notation Chord charts TAB Song-writing Ensemble skills Performance skills Music technology.</p>
Term 3	<p>Unit 5 Ukuleles Instruments from non-British cultures Treble clef notation Chords Ensemble skills Playing in time with others Developing rehearsal strategies</p> <p>Unit 6 Soundscapes Linking music and emotion Group composition Writing in treble clef notation Graphic notation Structure Timbre Texture</p>	<p>Unit 5 Indian Classical Links between music and the Hindu religion Non-western understanding of scales (Raga) Improvisation Drones style accompaniment Tala rhythmic cycle</p> <p>Unit 6 Music for TV advertising C20th media culture. Studied links between music and memory Melody and accompaniment Sequenced melodies Primary chords Persuasive writing techniques Linking lyrics and melody.</p>	<p>Unit 5 European folk music: music in 6/8 Understanding music of the people and how this reflects society Compound time signatures Notation; treble and bass clef. Select instrument to develop prior skills Ensemble skills Performance skills.</p> <p>Unit 6 Music of the Caribbean How music reflects cultural fusions and shows human resourcefulness. Calypso and Samba Links between social gatherings and music. Notation Structure Syncopation</p>

Themes in purple are SMSC themes.... these develop the student's awareness of how music can be used to reflect/question society in readiness for GCSE.

Key Stage 4

Due to the fact that year 10 and 11 are taught together, the full GCSE spec is taught in year 10 and re-visited in year 11. Only the additional year 11 plans are listed in the table below.

	Year 10	Year 11
Term 1	<p style="text-align: center;">Unit 1</p> <p style="text-align: center;">Film Music and composition skills</p> <p style="text-align: center;">Understanding the emotional impact on music on visual images and the impact of C20th technology</p> <ul style="list-style-type: none"> ● a mood or emotion being conveyed on the screen ● a significant character(s) or place ● specific actions or dramatic effects how music can develop and/or evolve during the course of a film or video game ● the resources that are used to create and perform film and video soundtracks, including the use of technology ● the names of composers of music for film and/or video games. ● Composition skills: Melody (question and answer phrasing, sequencing, theme and variation) ● Initial solo performance skills (tone, dynamics, articulation, confidence, practice skills) ● Initial group performance skills: prepare a piece from a film within the group. <p style="text-align: center;">Unit 2</p> <p style="text-align: center;">Conventions of Pop and performance skills</p> <p style="text-align: center;">How music reflects popular culture and the development of technology</p> <ul style="list-style-type: none"> ● vocal and instrumental techniques within popular music ● how voices and instruments interact within popular music ● the development of instruments in popular music over time ● the development and impact of technology over time ● the variety and development of styles within popular music over time ● the origins and cultural context of the named genres of popular music 	<p>Embark upon the set exam board brief composition exploring all stimuli through the year 10 learning objectives and additional techniques.</p> <p>Develop richer answers for the prose answer questions focussing on what they are hearing, how the sound is being accomplished and why the composer has chosen to use this.</p> <p>A solo performance portfolio will be developed and recorded during this unit. Students will be asked to work toward a portfolio with a minimum of one piece and a minimum of 3 mins.</p> <p>Composition will focus on the set brief and students will be encouraged to work towards a 2-minute piece either composed on Sibelius or at their instrument. The students will need to make a recording and a written score in some form of their composition.</p>

	<p>and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music</p> <ul style="list-style-type: none"> ● Traditional African drumming ● Traditional Calypso and Samba. 	
Term 3	<p style="text-align: center;">Unit 5</p> <p style="text-align: center;">Revision and retention all areas Personal development</p> <ul style="list-style-type: none"> ● Group revision activities and past papers to support retention of all areas. <p style="text-align: center;">Unit 6</p> <p style="text-align: center;">Composition and performance skills Developing their own creative skills</p> <ul style="list-style-type: none"> ● Work on the first of the compositions - the open brief. Using the compositional skills explored so far, create a piece of their own choice using Sibelius or on their own instrument. ● Prepare and record two draft recorded performances. 1 solo (or a combination of more than one piece that makes a minimum of 4 mins) and a group performance where their part is unique and significant which last for at least 1 min. 	



4. Assessment Plan



	Yr 7	Yr 8	Yr 9
Term 1	<p><u>Rhythm and pitch;</u> Formative observation and verbal feedback Self-reflection Summative group/pair performance of a keyboard piece</p> <p><u>Music of China;</u> Formative observation and Q&A Peer review Summative solo performance of a pentatonic piece on the keyboard and listening test on general notation and musical terms</p>	<p><u>The minuet;</u> Formative observation and verbal feedback Class marking of performances Summative solo or paired performance of a minuet. A listening test on Handel's music.</p> <p><u>Guitar;</u> Formative observation and verbal feedback Self and peer assessment of solo performances Summative group performance of a guitar ensemble</p>	<p><u>Garage Band: Club Dance;</u> Formative observation and verbal feedback Self-reflection Summative individual composition of a club dance piece.</p> <p><u>Jazz and Blues;</u> Formative observation and Q&A Peer review Summative solo performance of a blues piece and listening test on jazz and blues key themes and instruments</p>
Term2	<p><u>The Fairground;</u> Formative observation and Q&A Class marking Summative composition of a binary piece and listening test</p>	<p><u>From Africa to America;</u> Formative observation and Q&A Class marking Summative compositions (drum and song)</p>	<p><u>Garage Band 2: minimalism;</u> Formative observation and Q&A Class marking Summative composition of a minimalism style</p>

	<p><u>Singing project;</u> Formative observation Audience review Summative performance self-assessment</p>	<p>and listening test African drumming and slave songs.</p> <p><u>Ragtime;</u> Formative observation and verbal feedback Self and peer assessment Summative solo or paired performance of a Ragtime piece on the keyboard</p>	<p>piece and listening test on a Philip Glass composition</p> <p><u>Guitar skills: music of the 60s and 70s;</u> Formative observation and verbal feedback Self and peer assessment Summative guitar ensemble performance.</p>
<p><u>Term 3</u></p>	<p><u>Ukuleles;</u> Formative observation and Q&A Peer assessment Summative ukulele solo and ensemble performance</p> <p><u>Soundscapes;</u> Formative observation Peer review and class marking Summative composition of a 'story' piece and listening test</p>	<p><u>Indian Classical;</u> Formative observation and Q&A Peer assessment Summative group performance with improvisation</p> <p><u>Music for TV advertising;</u> Formative observation Peer review and class marking Summative paired composition of an advertising jingle and listening test</p>	<p><u>6/8 folk music;</u> Formative observation and Q&A Peer assessment Summative solo or group performance of a folk piece on keyboard or guitar</p> <p><u>Music of the Caribbean;</u> Formative observation and Q&A Class marking Summative solo and group performances of a Calypso and Samba pieces</p>

KS3 assessments at Granville

Assessments in RED are to be moderated across all three schools

Key Stage 4 assessments

Each half term will have an assessed **performance**, an assessed recorded OR written **composition** and a **listening test** created from past papers or Rhingold published sample tests. All will be marked in line with the previous years GCSE boundaries.



5. Specialist Vocabulary



	Yr 7	Yr8	Yr9	Yr10	Yr11
1	Tempo	Accompaniment	Layering	Diatonic	Binary
2	Pitch	Chords	Sequencing	Cadence	Ternary
3	Dynamics	Minuet	Sampling	Interval	Rondo
4	Structure	Bar	Looping	Arpeggio	Variation
5	Timbre	Treble	12 bar blues	Harmonic progression	Cadenza
6	Texture	Bass	Polyphony	Chromatic	Polyphonic
7	Rest	Phrase	Phase shifting	Glissando	Homophonic
10	Crotchet	Strum	Simple Time	Baroque	Syllabic
11	Quaver	Pluck	Common Time	Classical	Melisma tic
12	Minim	Ensemble	Calypso	Romantic	Reetition
13	Melody	Raga	Salsa	Modern	Ostinato
14	Beat	Tala	Major	Flat	Chaarl
15	Call & Response	Technique	Minor	Sharp	Son Clave



6. Cultural Capital



	<p>Experiences that students experience in your subject that enrich their learning?</p>
Year 7	<p>The year 7 show - performing to the public British, European and American traditional and popular songs which reflect the culture.</p> <p>African musical and cultural links.</p> <p>Working confidently as part of a group.</p> <p>Experiencing a wide variety of instruments - drums / ukuleles / keyboards / pitched and unpitched percussion and their speaking and singing voice; concentrating on the pleasure of enjoying playing instruments and singing.</p>
Year 8	<p>Music from different times and places, recognising the cultural influences on the music.</p> <p>The development of the instruments over time - requirement / availability of materials / technological developments.</p> <p>Working collaboratively in pairs concentrating on developing skills over time and learning from failures.</p>
Year 9	<p>Understanding the impact of technology on modern music.</p> <p>Experiencing music styles that were influenced by slavery, racial oppression and immigration in C20th music of America and South America.</p> <p>Understanding the rapid changes in C20th music styles.</p> <p>Experiencing folk music which has shaped European culture.</p>
Year 10 & 11	<p>Experiencing and understanding music from unfamiliar cultures; India, Africa, Palestine, Israel, Greece, Brazil and the Caribbean.</p> <p>Understanding how Western Classical music and musical invention changed over the early musical eras from 1600 to 1850.</p> <p>Experience how music has influenced popular culture while also reflecting society and demonstrating the rapid development of music technology through pop music 1050 to present day and film and game music 1930 to present day.</p> <p>Understanding the career opportunities that are open to young people in the music world.</p>

Cultural Capital

The skills, knowledge and attitudes associated with the dominant culture, e.g. the established middle class

Cultural Capital is passed down to middle class children through:

- Reading non-fiction and classical literature rather than pop lit
- Watching documentaries rather than soap operas
- Learning to play classical instruments (e.g. the violin)
- Going on educational visits – to museums and art galleries
- Going on holidays abroad (to 'broaden horizons').

This gives them a 'head start' and more confidence in school



- Applications**
 - Cultural capital helps explain why MC children do better in education
 - MC parents are skilled choosers, so get more choice following marketisation
 - It's a Marxist concept: it explains inequality by looking at MC advantage
- Criticism**
 - Criticised by cultural deprivation theory and for being difficult to measure



7. Homework and independent learning

Homework is set in KS3 once each fortnight, where the homework is expected to be handed in, or demonstrated the following week. The homework may take the form of written work; writing song lyrics, researching periods of time, specific instruments, set composers or evaluating their own work. It may take the form of practise or preparation for the lesson which could be undertaken at home or in the classroom at social time. Finally, it may take the form of learning specific information for a test.

There is not always a set requirement for the homework to be presented in written form. The homework will be peer marked, group evaluated or teacher marked. There will be an expectation that the homework will take between 15 and 30 mins to complete, dependent on the task and the year group.

At GCSE level students will be expected to do at least 15 mins practice on their instrument/voice each day, although it is recommended that students who are Grade 5 or above should be doing between 30 and 60 mins practice each day. Other homework will take the form of revision, creating revision guides/tools, listening to specific pieces and making notes from the lesson. Composition practice and time for coursework will be supervised and undertaken one lunch time a week, although composition and improvisation will be encouraged as part of the daily practice. Time spent in homework will vary from week to week but will not be less than 2hrs in total.