

Term	1	2	3	4	5	6
Topic Title	Introductory Unit - Practical Musicianship - From Sound to Symbol	Basic Performance Skills - Singing and Keyboard	Music and Space	Gamelan	Samba Drumming	British Folk Music
Rationale	<p>The internalisation of musical patterns and the association with graphic and standard musical notation is a key step in the development of practical musicianship.</p> <p>Some will enter the school not having covered any basic elements of music. This unit allows pupils to experience practical music making through the use of their voice, and through percussion instruments. Through this pupils discover the elements of music rhythm, pulse, and structure. Pupils also develop through experiential learning the musical notation for the basic rhythmic units - crotchet, quaver, semiquaver and semiquaver rest. They are encouraged to internalise these rhythmic patterns using French rhythm names (ta, ti-ti, tika-tika) in order to develop a deeper understanding of the relationship between the sound and symbol. This unit serves as a foundation for all future learning in KS3.</p>	<p>Developing skills in singing together, recognising the increasingly fine distinction between higher and lower, shorter and longer sounds aurally and visually serves as a foundation for all future musical learning in KS3/4</p> <p>Pupils develop skills in performing as a group and as individuals. Pupils work as a class to develop musical performances for the Christmas Concert and Carol Services. In addition to this, students develop basic keyboard skills (differentiated for those who already play) using a variety of musical notation. Through this unit pupils will also develop an understanding of dynamics, tempo, metre, texture and timbre.</p>	<p>Developing skills in aural discrimination, recognising musical features of recorded music is a step which is crucial for subsequent performance and compositional work. Pupils are introduced to the idea of 'programme music' which is a precursor to learning about film music (a requirement of GCSE)</p> <p>Pupils develop a deeper understanding of the elements of music as MAD TSHIRT: Melody, Articulation, Dynamics, Texture, Structure, Harmony, Instrumentation (timbre), Rhythm and Tempo through listening and composing tasks.</p> <p>They develop further understanding of rhythmic patterns with the introduction of the triplet. Pupils investigate how musical elements can be combined to create a particular effect which is appropriate to represent a place, character or scenario.</p>	<p>Through the study of Gamelan pupils develop an understanding of the importance of music in religious, ritual and dramatic contexts. In addition to this, students gain deeper understanding of scales and develop skills in performing in an ensemble.</p> <p>Gamelan is a traditional musical genre from Indonesia. It is often used in religious festivals, as well as to accompany dance and shadow puppetry. Pupils work as a class to create a performance on tuned percussion and drums - learning about the musical features of the music along the way. Performing music in an ensemble is a requirement for GCSE and tuned percussion is often a very accessible medium for those who don't take instrumental lessons.</p>	<p>Through the study of Brazilian Samba Drumming pupils gain an understanding of how music from different cultures can feed into a new musical genre.</p> <p>There are countless genres of music which have been directly influenced by African music. Pupils will explore how the rhythms from Africa were combined with some of the instruments from Europe to create new musical styles. This follows on from the influence of Gamelan and folk music on different musical genres, and also leads into the African Drumming unit at the beginning of Year 8. Pupils will again have the opportunity to perform in a large group.</p>	<p>Through the study of British Folk Music pupils gain an understanding of the traditions of their own immediate ancestors. They will also gain an understanding of how British Folk Music has influenced music from other genres such as rock and pop music.</p> <p>British folk music is an incredibly important part of the heritage of our communities - particularly in North Lincolnshire where the folk traditions are world-famous.</p> <p>Pupils will gain skills in performing on a variety of instruments and develop an understanding of the performing practices of the genre. In addition to this, they will extend their knowledge of rhythmic patterns and scales - following on from work on the Pentatonic scale in Gamelan. They will look specifically at different types of folk music and its purpose within society, as well as exploring musical fusions.</p>
Prior knowledge	<p>Pupils will have engaged in a variety of music-making opportunities, which may or may not have involved instrumental work. All pupils will be used to singing as a class, though many may be self-conscious in a new setting. Some pupils will be engaging in individual instrumental tuition. Pupils will usually understand the difference between the extremes of pitch, tempo, dynamics and timbre (although they usually don't know this term) and they are able to identify a range of instrumental sounds through listening. Often pupils are able to read rhythmic patterns using crotchets, quavers and the crotchet rest. However, very often these symbols will have been taught in a theoretical context and it is essential the link between sound and symbol is made.</p>	<p>Pupils will have engaged in singing activities during Unit 1. Some may have sung in harmony, although this may have been limited to simple rounds or partner songs. Most pupils will understand the concept of dynamics, tempo and timbre but will not usually be able to articulate how texture and metre are defined. Most pupils will be confident in performing basic rhythmic patterns from musical notation as covered in Unit 1. No new rhythmic material is covered in this unit.</p>	<p>Pupils will have a basic working knowledge of musical notation, and will have developed basic compositional and performance skills. Pupils will have listened to a range of music in order to distinguish specific musical elements. The focus of this unit is how elements are combined to create specific effects.</p>	<p>Pupils will have a basic working knowledge of musical notation, and this is built on further when looking at the unique way Gamelan music is notated. Pupils will likely have performed on tuned percussion in KS2 and skills in accurate performance will be developed. Pupils may also be aware of similar types of world music - and may be able to make comparisons in the general style e.g. 'I've heard music like this when watching a film on...'</p>	<p>Pupils will have a good understanding of how rhythmic notation works, and will be confident in performing rhythms on percussion instruments. Pupils will also have experience of performing as a large ensemble from their work on Gamelan. Pupils may have experienced Samba Drumming at primary school.</p>	<p>Pupils will have a basic working knowledge of musical notation and how to perform basic melodies. Pupils will have performed a range of folk material at primary school - largely traditional playground games and songs. In addition to this, many pupils will have been subconsciously exposed to British Folk Music through a range of experiences such as seeing spontaneous folk performances (music or dance), hearing folk music on TV or in films, or hearing the influence of folk music in music they listen to e.g. Ed Sheeran, Vance Joy.</p>
Key knowledge/skills development	<ol style="list-style-type: none"> The difference between rhythm and pulse Performing rhythms of well-known songs and rhymes Rhythm as how many syllables in one beat. Musical phrases and open and closed phrasing. Rhythmic symbols ta, ti-ti, tika-tika Musical reading of rhythmic phrases from notation. Improvising musical phrases using known and unknown rhythmic patterns. Composing a short rhythmic piece of four clearly-structured phrases using known rhythmic material. Performing using the voice and percussion instruments with increasing control. 	<ol style="list-style-type: none"> The difference between higher and lower The recognition of melodic shape using large and small gesture The recognition of melodic shape using graphic score The recognition of melodic shape using a two-line, three-line and five-line stave. Distinguishing between conjunct and disjunct movement aurally and visually. Performing at the keyboard using good hand and finger control. Reading simple melodies from standard staff notation. Understanding the role of a conductor in a performance. Following and responding to a conductor in a performance. Developing appropriate singing technique Developing harmony singing and an understanding of musical texture 	<ol style="list-style-type: none"> The introduction of new rhythmic material (three sounds in one beat - the triplet). The recognition of a variety of musical elements in recorded music. Describing what can be heard in a factual way using appropriate musical vocabulary. Describing how music is used to enhance or represent a particular story, image or scenario. Performing at the keyboard with increasing accuracy and expression, choosing appropriate instrumental voices. Understanding the role of a conductor in a performance. Following and responding to a conductor in a performance. Developing appropriate singing technique Recording music using the electronic keyboards multi-track record functions. 	<ol style="list-style-type: none"> The introduction of new rhythmic material (the quaver rest), and melodic material (use of pentatonic scales) The development of understanding of textural features of Gamelan (heterophony) The exploration of instruments from the Gamelan (metallophones and idiophones) The context of Gamelan, and the concept of music having a purpose within festivals and rituals. Performing on tuned percussion with increasing accuracy and appropriate technique. Performing from traditional notation and linking the notation used in Gamelan with that of standard notation. Performing with others in a larger ensemble and the challenges it poses. Listening with interest to music from other cultures, and investigating how Gamelan has influenced Western Art composers. 	<ol style="list-style-type: none"> The introduction of new rhythmic material (dotted notes and syncopation) The development of playing percussion skills with increasing control. The historical and cultural context of the musical genre - e.g. festival music from Africa mixed with music from Portugal. The concept of a 'leader' who is not a conductor and the development of non-verbal cues. The development of part-work - performing four or more rhythms simultaneously as a class (polyrhythms). Improvising and composing rhythmic breaks for one or more of the Samba instruments. Develop a further understanding of phrases and structure 	<ol style="list-style-type: none"> The introduction of new rhythmic material (quaver-semiquaver combinations (ti-tika and tika-ti)) and new melodic material (use of different types of pentatonic scales and modes) The development of keyboard skills including changes of hand position and using both hands together. The concept of the aural/oral tradition and learning musical material by rote (by ear) Listening with interest and with increasing discrimination for musical features which contribute to overall style or genre. Develop an understanding of the context of British Folk Music and how this influenced other musical styles - e.g. classical, rock, and pop. Develop an understanding of chords and apply knowledge practically during performance.
National Curriculum/specification links	<ol 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. Use staff and other relevant notations (note-head notation) appropriately and accurately. Identify and use the inter-related 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. 	<ol 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. Use staff and other relevant notations (note-head notation) appropriately and accurately. Identify and use the inter-related 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. 	<ol style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts playing instruments musically, fluently and with accuracy and expression. Use staff and other relevant notations (numerical notation) appropriately and accurately. Identify and use the inter-related 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. 	<ol style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts playing instruments musically, fluently and with accuracy and expression. Use staff and other relevant notations (numerical notation) appropriately and accurately. Identify and use the inter-related 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. 	<ol style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts playing instruments musically, fluently and with accuracy and expression. Use staff and other relevant notations (Chord symbols) appropriately and accurately. Identify and use the inter-related 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. 	<ol style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts playing instruments musically, fluently and with accuracy and expression. Use staff and other relevant notations (Chord symbols) appropriately and accurately. Identify and use the inter-related 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.
Literacy						
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Cross curricular links	<p>Clear links to English and Drama through the study of speech patterns, analysing rhythmic phrasing and syllabic patterns within the lyrics of songs and rhymes.</p> <p>Clear links to Maths through the study of patterning, beat subdivision, equivalent fractions (e.g. two quavers = four semiquavers = one quaver and two semiquavers etc).</p> <p>Links to PSHCE through the development of respect for musical tastes, sense of community performing together, respecting others contributions, giving constructive and sensitive feedback.</p>	<p>Clear links to English and Drama through the further study of speech patterns and phrasing. Reading and analysing the lyrics of songs and rhymes.</p> <p>Links to Maths and Science through the study of how musical pitch is created by the changing frequency a sound wave.</p> <p>Links to Geography and History through the study of specific musical repertoire and its context.</p> <p>Links to PSHCE and RE through the study of sacred and secular repertoire for Christmas, through respecting musical tastes, and giving constructive and sensitive feedback during lessons.</p>	<p>Links to English through the development of describing music using subject specific vocabulary, and in the creation of a scenario used as a stimulus for compositional work.</p> <p>Links to Science unit on Space.</p> <p>Links to ICT in the use of Music Technology to record work.</p> <p>Links to Drama in the study of how music is used to create dramatic effect.</p>	<p>Links to English through the study of new terminology - word roots of -phone, penta-, sio-, metallo-, -onic, homo-, mono-, hetero-</p> <p>Links to Maths through the study of patterning</p> <p>Links to Science in the study of how the instruments make their sound</p> <p>Links to PSHCE and RE through the study of Indonesian culture and religion and through the development of ensemble skills - large group working.</p> <p>Links to Geography through the study of Indonesian culture.</p>	<p>Links to English through the study of new terminology - root words of poly- e.g. polyrhythm & polyphonic.</p> <p>Links to Geography - who study a unit on Beautiful Brazil in their Year 7 curriculum.</p> <p>Links to History - as a pre-cursor to studying the history of the transatlantic slave trade.</p> <p>Links to RE through the study of Samba Music as part of the Mardi Gras festival.</p>	<p>Links to English through the study of song lyrics - phrase structure, rhyming patterns and in subject specific terminology.</p> <p>Links to Geography through the study of how folk music and traditions were/ are disseminated</p> <p>Links to History through the study of local folk traditions such as the Haxey Hood and the Coleby Plough Jag, as well as folk collectors such as Percy Grainger and Frederick Delius.</p>
Key vocabulary	Pulse, rhythm, structure, phrase, notation, syllables, rhyme and song, improvisation, compositions, crotchet, quaver, semiquaver, rest.	Pitch, frequency, conjunct, disjunct, step-wise, interval, staff/stave, harmony, melody, counter melody, graphic score, notation	Melody, articulation, dynamics, texture, structure, harmony, instrumentation, rhythm, tempo, timbre, brass, woodwind, percussion, strings, synthesised, programme music, multi-tracking	melody, texture, heterophony, idiophone, metallophone, pentatonic, scale, ensemble, percussion, Gamelan	Samba, surdo, caixa, chocala, repinique, agogo, tamborin, ganzá, apito, call and response, syncopation, fusion, groove, breaks.	harmony, chords, aural, oral, mode, scale, pentatonic, shanty, hornpipe, jig, reel, mandolin, acoustic guitar, melodeon, accordion, fiddle, penny whistle, call and response, fusion

Curriculum Theme: What Makes the Modern Sound?

Term	1	2	3	4	5	6
Topic Title	African Drumming	Performance Skills - Ukulele, Guitar and Bass	Musical Structure	Blues Music	Soundtracks and Leitmotifs	3 & 4 Chord Songs
Rationale	<p>Through the study of African Drumming pupils will gain a basic understanding of the rhythmic and structural features of a musical genre which is fundamental in the development of Western Pop Music.</p> <p>There are countless genres of music which have been directly influenced by African music. Pupils will explore how the rhythms from Africa are used in a polyrhythmic texture. This follows on from the pupil's work on Samba drumming - which is closely linked to African drumming. Pupils will now have the opportunity to work in smaller groups to create their own clearly-structure African drumming piece.</p>	<p>Through the development of practical skills, pupils will prepare for units on Blues Music and 3&4 Chord songs. Pupils will learn that they are able to develop skills independently once they have learnt the basics of how to read TAB and chord boxes.</p> <p>Pupils will learn ukulele skills as a class; learning to read TAB and chord boxes, along with basic playing technique. Once these basics have been learnt pupils then transfer skills learnt to the guitar or bass (on an individually assessed/ rotation basis).</p>	<p>Through the study of musical form and structure pupils will gain further understanding of the need for organising musical material into clear phrases, sections and movements. This will inform future compositions, and allow them to analyse and compare musical material through listening. At GCSE level, pupils are required to have an understanding of pop song structure, binary, ternary and rondo.</p> <p>Pupils will develop their understanding of musical form and structure - they will investigate through listening, composing and performing music within particular standard forms. Here pupils will have the opportunity to perform pieces on a variety of instruments melodically and harmonically. Pupils will identify musical structure through listening, and compare sections for identical, similar or different musical material. Pupils will compose their own rhythmic and melodic material and learn the basic functions of the music software Musescore.</p>	<p>Through the study of Blues Music pupils will gain further understanding of how different types of music can influence others; of how music from contrasting cultures can combine to create unique genres; and how the music of the past has directly influenced the music they listen to. At GCSE level, pupils are required to study Blues in more detail.</p> <p>Pupils will investigate the historical contexts of Blues Music including the Transatlantic slave trade, African Call and Response work songs, Slave Hologs, African American Spirituals, Gospel music and subsequently Blues. They will focus on the harmonic sequence which developed into the 12 Bar Blues, the minor pentatonic scale and its link to the Blues scale, the three line structure of Blues lyrics, and rhythmic characteristics of Blues and Jazz.</p>	<p>Through the study of Soundtracks and leitmotifs pupils will gain further understanding of the elements of music and how they are combined to create specific effects. At GCSE level, pupils are required to study Film Music in more detail.</p> <p>Pupils will explore how film composers use short melodies (leitmotifs) to represent characters, events or places in films. They will look at how these leitmotifs are then manipulated and developed to suit different scenes within a film. Pupils look in detail at the James Bond leitmotifs - working practically to arrange the musical material. Pupils use the multitrack recording facility on the electronic keyboards to record the backing to a short section of a James Bond trailer.</p>	<p>Through the study of pop songs with a limited number of chords, pupils will develop skills in performing, as well as learning about primary and secondary triads within a simple key (namely C major). Pupils will recognise that certain chord progressions are common to several songs - particularly in pop music of the 21st Century. Pupils will explore some famous chord progressions using the triads in C major. Pupils may choose to work on a variety of instruments; guitar, ukulele, keyboard or bass. This unit will prepare pupils for the first unit in year 9 which involves writing melodies based on chord progressions.</p>
Prior knowledge	<p>Pupils will have previously studied similar rhythms in their unit on Samba Drumming, and as such will be well-prepared to create their own pieces. Pupils will have a confident knowledge of how to read and write rhythmic notation, and will understand how music is made from phrases. The consolidation of the concept of phrases will also prepare pupils for learning about musical structure in more detail in the next topic. Pupils will also have experience in performing in a large group situation, and now will work more independently to create music within a smaller groups in practice rooms where appropriate.</p>	<p>Pupils will have played melodies and chords in year 7 units 2,3,4 and 6. However, they will have performed from standard musical notation. Notation in this unit will focus on alternatives to staff notation: TAB and chord boxes. In addition to this, many pupils will have experienced ukulele and guitar Whole Class Instrumental Tution (WCIT) at primary school. This is usually done with JUST chord boxes (in the case of ukulele) or JUST staff notation (in the case of guitar). This unit therefore provides new learning for those with previous guitar/ukulele experience.</p>	<p>Pupils will already have an understanding of phrase structures such as call and response, and will have been introduced to words relating to structure in Year 7 e.g. section, phrase, call and response, verse, chorus, introduction. Pupils will have a good working knowledge of rhythmic notation, and will have the opportunity to develop their understanding of pitch notation further through performance and composition tasks. Pupils will Pupils may have used some music technology in primary school such as Chrome Music Lab or Garageband. This unit introduces one of the most common pieces of music publishing software which is free to download and use on their own computers at home too.</p>	<p>Pupils will already have studied African drumming earlier in the year, as well as Samba - both of which pave the way to study Blues. Pupils will have developed basic skills on the Keyboard, and their own instruments where appropriate. Pupils will have a basic knowledge of the concept of slavery</p>	<p>Pupils will have an understanding of the elements of music as covered using MAD TSHIRT in unit 3 Year 7 (Music and Space). Pupils will also have experience at using the recording functions on the keyboards. In addition to this, pupils will have developed basic keyboard skills in readiness for performance activities. Pupils will usually recognise iconic music from films</p>	<p>Pupils will understand what is meant by a 'chord progression' having studied the 12 bar blues. Pupils will have developed some basic ukulele/guitar/bass/keyboard skills during units in year 7 & 8. They should be in a position to move between chords to allow them to access the chord progressions in this unit. Where these skills have been slow to develop pupils will choose to work on whichever instrument they feel most comfortable on, or ACMP chords on the keyboards may be used. Pupils will have an understanding of basic triads and some may now be ready to move on to looking at chord inversions to allow smoother chord changes. Pupils will have listened to a range of popular music at home, and during units on Blues, Folk, and Structure/ Form.</p>
Key knowledge/skills development	<ol style="list-style-type: none"> Pupils will revisit and consolidate learning on rhythmic reading and writing. Pupils will revisit and consolidate learning on phrase structure, in particular the call and response feature which is so prevalent in African music. Pupils will explore the cultural context of African drumming through carefully selected video footage. Pupils will research the variety of instruments used in traditional tribal music, including tuned and untuned instruments. Pupils will create more sophisticated polyrhythmic textures using known rhythmic patterns. 	<ol style="list-style-type: none"> Pupils will learn where the ukulele comes from, and its component parts. Pupils will learn basic ukulele technique as a class before working more independently on differentiated musical material. Pupils will play melodically using open strings before progressing to melodies using left hand fingers. Pupils will learn how to read from TAB and chord boxes. Pupils will use their knowledge of standard rhythmic notation to learn strumming patterns and play melodies. Pupils will aim to sing and play simultaneously, or accompany others who are singing. Pupils will transfer skills developed onto guitar and bass guitar. 	<ol style="list-style-type: none"> Through listening and performing pupils will identify phrases as identical, similar and different. Pupils will label phrases (instrumental and vocal) and sections (instrumental music) using letters. Pupils identify through listening and performing the different sections of pop songs including intro, verse, pre-chorus, chorus, middle 8, instrumental solo, outtorending. Pupils perform a variety of melodies within classical structures binary, ternary and rondo. Pupils compose simple melodies within a given structure. Pupils develop skills in using Musescore for music publishing. 	<ol style="list-style-type: none"> Pupils will explore what they know about the history of the Transatlantic slave trade, the music performed by the slaves, and the music they might have heard. The pupils will examine how call and response work songs, and spirituals developed into the Blues. Pupils will perform a simple spiritual using keyboard and or strummed string instruments. Pupils will perform the 12 Bar Blues in a variety of ways. Pupils will learn about the minor pentatonic scale and how this developed into the blues scale. Pupils will use the blues scale to improvise over a 12 bar blues accompaniment. Pupils will make conclusions about how the slave trade had a direct influence on the music they listen to - including a brief history of Rock & Roll and subsequent styles. 	<ol style="list-style-type: none"> Pupils will actively listen to a variety of film soundtrack clips with and without the accompanying visual element. Pupils will develop skills in describing how a particular effect is created using the elements of music. Pupils will explore the concept of the leitmotif as used in film music. The will play a variety of well-known motifs and reflect on why they may be appropriate to represent a character. Pupils will learn to play the James Bond motifs and use musical material to arrange a soundtrack. Pupils will record their soundtrack using the multitrack recording function on the keyboards. 	<ol style="list-style-type: none"> Pupils will re-visit the concept of a chord progression and re-cap the 12 bar blues. Pupils will listen to a variety of popular and classical pieces which demonstrate simple chord progressions. Pupils examine iconic chord progressions and make links between songs. Pupils learn to play a variety of these simple 3 & 4 chord turnarounds using keyboards and strummed strings. Pupils explore the concept of a 'mashup' when chord progressions are the same. Pupils learn the concept of a chord inversion and the practical benefits of using them during chord progressions.
National Curriculum/specification links	<ol 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 Identify and use the inter-related 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. 	<ol style="list-style-type: none"> Play and perform confidently in a range of solo and ensemble contexts using their 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Numeracy						
STEM						
Cross curricular links	<p>Links to English in the learning of new key vocabulary, and the concept of speech rhythms as a foundation for musical patterns.</p> <p>Links to Geography in the study of other cultures.</p> <p>Links to History - in preparation for the study of the Transatlantic Slave Trade later in the year.</p> <p>Links to PSHCE in the use of small group work, giving sensitive constructive feedback, demonstrating respect of resources and rooms. Also in the study of people from other cultures than their own.</p>	<p>Links to Maths in the patterning of new notation - both TAB and chord boxes work in a similar way to coordinates.</p> <p>Links to Science in the sound production of string instruments, wavelength, harmonics etc.</p> <p>Links to Geography and History in the history and context of the instruments and the music played.</p> <p>Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the learning of new vocabulary; the word roots e.g. bi- and ter-; and the link between the structure of music and the structure of the written language e.g. motif > phrase > section > movement</p> <p>Links to Maths in the use of patterning.</p> <p>Links to MFL in the use of Italian musical vocabulary (rondo and coda)</p> <p>Links to History through the study of Western Classical music traditions</p> <p>Links to Art and Technology in the comparison of the importance of structure within creation.</p>	<p>Links to History through the study of the Transatlantic slave trade and its implications on popular culture.</p> <p>Links to Geography through the study of the Transatlantic slave trade.</p> <p>Links to PSHCE in the discussion of human rights, as well as the development of independent learning skills, giving feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English through the development of descriptive language.</p> <p>Links to MFL through the learning of new musical vocabulary, esp. German (leitmotif).</p> <p>Links to ICT and Technology in the use of music technology to record work.</p> <p>Links to PSHCE in the development of independent learning skills, giving feedback, demonstrating respect of resources and rooms.</p>	<p>Links to Maths through the study of patterning - inversions and sequences.</p> <p>Links to PSHCE in the development of independent learning skills, giving feedback, demonstrating respect of resources and room</p>
Key vocabulary	polyrhythm/ polyrhythmic, call and response, subdivision, cross rhythm, djembe, talking drum, balafon, dun dun, gongogui, mbira/ kalimba, a cappella	Notation, tablature, chord, triad, fret, strum, melody, accompaniment, bass line, ukulele, guitar	motif, phrase, section, movement, open phrase, closed phrase, chorus, verse, introduction, coda, middle 8, bridge, binary, ternary, rondo, variation	call and response, work song, spiritual, blue note, blues scale, 12 bar blues, pentatonic scale, syncopation, improvisation, swung quavers, rock and roll.	motif, leitmotif, soundtrack, multitrack, major, minor, triad, arrangement	chord, triad, major, minor, inversion, progression, sequence, mashup, primary, secondary

Curriculum Theme: Devices; Melodic, Rhythmic and Harmonic

Year Group: 9						
Term	1	2	3	4	5	6
Topic Title	Musical Devices - Writing melodies Using Chords	Popular Music - Hooks and Riffs	Soundtracks - Compositional Techniques	Musical Fusions	Computer Game Music	Songwriting/ Performance Skills
Rationale	<p>Through the study of 'musical devices' pupils will gain skills in composing simple melodies using a short chord progression as a starting point. Musical devices are a major focus for GCSE Music and this work will serve as a pre-cursor. Pupils learn how to use specific musical devices such as harmony notes, passing notes, auxiliary notes, sequences and inversion to compose structured melodies based on chord sequences. Pupils will perform melodies and patterns which are based on chords, and develop them using the devices before then composing their own original shapes. Pupils will then use MuseScore to notate and listen to their melodies. More able pupils will then use the chord sequences and their melodies to develop and arrange musical material.</p>	<p>Through the study of Hooks and Riffs in popular music pupils will gain understanding of how and why a song becomes commercially successful. Popular music is a focus for GCSE Music - Area of Study 4; Popular Music. Pupils will examine what hooks and riffs are; how successful hooks and riffs are composed; perform some iconic hooks and riffs; and compose their own using keyboards and guitars/ ukuleles. Pupils will use a variety of methods for learning the riffs including by rote, from standard notation, and using guitar/ ukulele TAB. Pupils will also evaluate the success of their own riffs by teaching peers their riff by rote - is it easy to learn? Why? Is it catchy? Is it unusual/ simple rhythmically or melodically?</p>	<p>Through further study of film soundtracks pupils will develop skills in describing the elements of music using subject specific vocabulary, and composing music to create a particular atmosphere. Pupils will study Film Music at GCSE and will be expected to describe musical features at length. Pupils examine how composers use devices such as ostinato, irregular time signatures, conjunct and disjunct movement, consonance and dissonance, contrasting articulation, extremes of pitch, dynamics and tempo to create effects which reflect the mood of a scene. Pupils focus on music from horrors/ thrillers - and the use of musical tension. Pupils use the keyboard multi-track function to record a short soundtrack.</p>	<p>Through the study of Musical Fusions pupils will gain further insight into how different genres of music are characterised and subsequently combined to create new sub-genres. Pupils study musical fusions as part of Area of Study 4; Popular Music. Pupils will explore the concept of fusion through practical activities based on drumming, and where appropriate small group work. Pupils will learn about compound time and how it is used in a variety of genres.</p>	<p>Through the study of Computer Game Music pupils will discover what elements CGM composers need to consider to create successful gaming music. Pupils will look at how CGM has developed since its birth in the late 1970/ early 1980s. Although CGM is not present in the GCSE specification, it is very closely linked to Film Music. Pupils will have the opportunity to play a selection of iconic CGM including main themes, looping music, and decision/action motifs. Pupils will examine some of the conventions of CGM composition, and create their own fictional computer game, along with accompanying main theme, loop music and action motifs. Pupils will use keyboards with synth sounds, as well as selected music technology available for free online.</p>	<p>In this final unit of KS3 Music pupils are encouraged to draw on learning from previous topics in order to produce a final performance of an existing piece of music, or an original song. Pupils will all be given the opportunity to compose freely during this final unit, and then subsequently decide to focus on performance or development of their compositions. Pupils taking GCSE Music may use these performances/compositions as a starting point for commencing the course in September. Pupils will be encouraged to research songs to use as inspiration - including finding chord sheets, online tutorial videos or sheet music. Pupils may choose to work independently, or in small ensembles (with parts being undoubled).</p>
Prior knowledge	<p>Pupils will have prior knowledge of chord progressions, how to make triads on any given note, and some will understand how to re-position chords in their inversions. Pupils will have experience in playing melodies on the keyboard and thus will be familiar with the kinds of melodic shapes expected - along with hand placement etc. Pupils will have a basic understanding of treble clef notation and many should be able to notate their composed melodies. Pupils will have developed some skills on MuseScore during year 8, and now they will be expected to incorporate more than one part to their score.</p>	<p>Pupils will have completed several topics which will feed into this unit: musical devices, musical structure Blues music, and 3&4 chord songs. This unit looks specifically at hooks and riffs in popular music. This unit looks specifically at hooks and riffs in songs - and pupils will have heard a wide variety of these without perhaps knowing the terminology. Most should be able to make judgements on whether they think a hook/ riff is catchy and attempt to explain why they were attracted to it. Pupils will have developed keyboard/ ukulele/ guitar/ bass skills which can be drawn upon during practical work.</p>	<p>Pupils have completed units of work on Soundtracks - Leitmotifs and Music and Space (closely linked to film music). They will have covered some of the conventions of film music. Pupils draw on their practical skills and knowledge of how melodies and harmonies are created to describe the effects they can hear in recorded music. Pupils will also draw on their own experiences of film viewing - in particular genres such as horror, thriller, fantasy and action. Pupils use their existing practical skills to perform, improvise and compose. Pupils have previously used the multitrack function on the keyboard and will continue to gain confidence in layering sounds.</p>	<p>Pupils have studied a wide variety of musical styles and genres which will allow them to identify elements in musical fusions. Pupils have studied African drumming and Samba which will both help in the performing aspect of this unit. Pupils have wide experience of reading rhythms from notation, and will look at compound time as an extension of this.</p>	<p>Most pupils will have experience of playing computer games, and be familiar with the type of music involved. They will also be familiar with the electronic sounds used in chip music - and be able to make some guesses as to how old the game music is - or describe it as 'retro' if a game is modern. Pupils have experience of performing on keyboards and most will be able to choose suitable instrumental timbres. Pupils will use their music technology skills creatively - and transfer knowledge to new software such as modbox, hook theory and in some cases Garageband.</p>	<p>Pupils will use performance skills developed during KS3 - they may choose to use guitars, ukuleles, keyboards, bass, cajon, or voice on which to perform their final work. Pupils will use knowledge of the conventions of pop music to create musical material for their own pop songs - this may include lyrics they have written.</p>
Key knowledge/skills development	<ol style="list-style-type: none"> 1. Re-visit learning on chord progressions 2. Play simple melodies based on triads - using harmony notes. 3. Understand the concept of passing notes and auxiliary notes. 4. Apply knowledge of passing notes and auxiliary notes to triadic melodies. 5. Understand the concept of a melodic and harmonic sequence - play melodies using sequences, and continue a sequence at the keyboard during practical activities. 6. Compose melodies incorporating devices covered. 7. Notate melodic ideas on MuseScore where appropriate. 8. MA pupils develop musical ideas further to incorporate multiple parts. 	<ol style="list-style-type: none"> 1. Pupils re-visit learning on pop song structure and are introduced to the concept of a riff. 2. Pupils listen to a variety of different riffs and answer questions. 3. Pupils play a variety of pop/ rock riffs on guitar/ bass/ ukulele/ keyboard (own choice dependent on space and resources). 4. Pupils are introduced to the concept of a hook and examine a variety of musical examples. 5. Pupils compose their own hook or riff. 6. Pupils teach their riff to a partner and learn someone else's. 7. Pupils evaluate the success of their riff based on the ease of learning and catchiness. 8. Pupils complete 'GCSE-style' listening questions based on popular music. 	<ol style="list-style-type: none"> 1. Pupils re-visit learning on soundtracks by thinking about film genre, and what they would expect soundtracks to sound like. 2. Pupils listen to a variety of film scores which create tension - and pupils are guided through the introduction of new descriptive vocabulary e.g. dissonant, disjunct etc. 2a. Pupils explore the new concepts/ compositional devices practically and theoretically. 3. Pupils learn to play some iconic horror themes which include disjunct movement and dissonance. 4. Pupils improvise at the keyboard to create a pastiche of an iconic horror theme. 5. Pupils compose their own horror soundtrack using the devices covered during the unit; recording on keyboard multi-tracker. 6. Pupils complete 'GCSE-style' longer description listening question/ listening quiz as appropriate. 	<ol style="list-style-type: none"> 1. Pupils explore the concept of musical fusions through listening activities. 2. Pupils revisit techniques used in African Drumming and Samba - polyrhythms; rhythmic notation; time signatures. 3. Pupils perform rhythmic patterns inspired by Punjabi Bhangra Music. 4. Pupils explore compound time rhythmic patterns and Irish folk melodies. 5. Pupils work in small groups to compose rhythmic patterns for a fusion piece. 6. Pupils develop ideas and perform to the class. 	<ol style="list-style-type: none"> 1. Pupils explore the conventions of gaming music - considering when and what kind of music is present during gaming. 2. Pupils will learn about the history of gaming music. 3. Pupils will learn some iconic retro gaming themes selecting suitable instrumental timbres on keyboards. 4. Pupils will learn some more modern themes and compare and contrast the styles with those of retro games. 5. Pupils will create an imaginary computer game on which to base a short sequence of compositions. 6. Pupils will create action and decision motifs on keyboards and using selected music technology. 	<ol style="list-style-type: none"> 1. Pupils reflect on the topics covered in KS3 and evaluate their strengths and weaknesses. 2. Pupils decide whether they would like to focus on performance or composition in this final unit. 3. Pupils may work in small groups or individually to compose or rehearse a short pop song. 4. Pupils record or perform live their performances.
National Curriculum/specification links	<ol style="list-style-type: none"> 1. Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression 2. Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions 3. Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions 4. Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices 5. Listen with increasing discrimination to a wide range of music from great composers and musicians 6. Develop a deepening understanding of the music that they perform and to which they listen, and its history. 	<ol style="list-style-type: none"> 1. 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Literacy						
Numeracy						
STEM						
Cross curricular links	<p>Link to English with the introduction of new musical vocabulary. Link to Maths in the use of patterns e.g. sequences. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the learning of new subject specific vocabulary. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the learning of new subject specific vocabulary - especially in reference to word roots con- disson- junct- irr-. And in describing musical features in depth/ linking to visual aspect. Links to Maths in the discussion around time signatures and irregular accents. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the learning of new subject specific vocabulary. Links to Geography through the study of music from different countries/ cultures. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the learning of new subject specific vocabulary. Links to Maths and Science in the discussion of wave-forms and patterning. Links to ICT in the exploration of computer game technology. Links to Art in the design of unique computer game characters. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>	<p>Links to English in the composition of original lyrics. Links to PSHCE in the development of independent learning skills, giving sensitive and constructive feedback, demonstrating respect of resources and rooms.</p>
Key vocabulary	<p>melodic shape, harmony note, non-harmony note, passing note, auxiliary note, harmonic sequence, melodic sequence, inversion.</p>	<p>Hook, riff, phrase, device, catchy, genres, rote, commercial</p>	<p>dissonant, consonant, conjunct, disjunct, articulation, extreme, contrasting, pastiche, improvisation, irregular</p>	<p>fusion, genre, style, influence, timbre, instrumentation, feature, juxtaposition.</p>	<p>looping, chip tune, action motif, decision motif, theme, modal, synthesiser, wave-form, saw, sine, square, triangle</p>	<p>ensemble, structure, harmony, melody, lyrics, genre, style, accompaniment, verse, chorus, introduction, bridge, middle 8, outro, instrumental, bass line.</p>