

| Year 7                  | Building Bricks  | Melodically Speaking   | Strike a Chord  |  |
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| <b>Aim</b>              | Students are learning about the building bricks (elements) of music and how to apply these in their first performances and compositions. Students will explore how they can communicate the elements of music via their voice and with the use of percussion instruments. Students will explore the instruments of the orchestra to understand sonority. | Students are learning about effective keyboard performance technique. Students are further developing their understanding of the elements of music and how to use them in a keyboard performance. Students will use this knowledge of melody lines in creating the music for an advert using ICT.  | Students are learning what a chord is and how to create chords on keyboards and ukuleles. Students consolidate their understanding of keyboard skills by developing their technique of using the correct fingerings and adding accompanying chords to a melody. Students are learning how to create chords/ chord structures using a keyboard and ukulele.  |  |
| <b>Knowledge</b>        | <b>Practitioner Skill: Performing/ Composing/ music reading</b>  | Performing/ composing - learning to use voice and percussion instruments in layered composition and to develop ensemble skills when working in a group. Learning to use rhythm grids firstly in blob notation then musical notation.   | Performance - learning about effective keyboard performance technique. They will learn about correct playing position and posture and the geography of the keyboard in terms of white and black keys and the importance of playing in time when part of a pair/ group (ensemble skills) Music reading - learning about treble clef notation and recognising notes on the music stave. Composition - creation of a melody using music tech (GarageBand on iPad). | Performance - Further developing technique of using the correct fingering and learning how to create chords using the keyboard. Adding accompanying chords to a melody, either as a solo or duet. Chord positions and strumming skills (ukulele), appropriate use of stylistic features, developing ensemble skills. Singing along with performance. Music reading - treble clef notation and ukulele chord symbols. |
|                         | <b>Appraising</b>  | Students will learn about the unique sounds of the different instruments and how they produce their sounds. Students will become more confident in being able to identify the sounds aurally with a spotlight on the string family.  | Watch videos of famous pianists (e.g. Artur Rubinstein DO IT NOW activities) to discuss their playing techniques and how emotion, tension and relief is brought to the music.   | Listening to a variety of performances by The Beatles and performances using ukulele and watching the different techniques that can be used by a proficient performer and developing the technical ability to identify the use of the musical elements during performances   |
|                         | <b>Instrument/ Articulation</b>  | Timbre/sonority- exploring the different instrumental families of the orchestra, the layout of the orchestra and which instruments belong to which family with a focus on string instruments and playing techniques (pizzicato and arco).  | Learning how to select of suitable timbres/ instruments to match advert to reflect what is happening on screen.   |  |
|                         | <b>Rhythm/ Tempo</b>   | Students will explore the basic rhythms of crotchet, quaver and their corresponding rests. They will learn how to group in 4 beat measures (bars) and 4/4 time signature.  | Learning how to read crotchet, quaver, corresponding rests, dotted quaver/semi quaver   | Learning how to read crotchet, quaver, corresponding rests, dotted quaver/semi quaver, minim, semi-breve. Rhythm patterns for strumming.   |
|                         | <b>Melody/ Harmony</b>   | Students will learn how to alter pitch of voice expressively for effect and in singing songs (in unison and in rounds)   | Students will learn about scales and melodies in C major and D minor. White and black notes on the keyboard (awareness of flats and sharps). Conjoint melodies vs Disjunct melodies. Range of notes in melody.  | Students are learning how to create chords using the keyboard and ukulele and then how to add accompanying chords to a melody (played or sung). Chords I, IV, V and VI   |
|                         | <b>Texture/ Dynamics</b>   | Students will explore texture being layers of sound and experiment with texture and seeing that ultimately texture has an impact on the dynamics. (Monophonic building to polyphonic).   | Students will explore polyphonic textures in adding layers into composition work.   | Students will learn how homophonic textures are melody and accompaniment and are used in most songs  |
|                         | <b>Structure</b>   | Students will explore composition using question and answer phrases. (both vocally and rhythmically).  |   | Students will learn how Verse/ chorus structure is used in popular songs.  |
|                         | <b>Style/Genre</b>   | Classical  | Various   | Popular music/ Rock n Roll   |
|                         | <b>Timeline</b>  |  |   | popular music of 60s to present, in particular Rock n Roll   |
| <b>Assessment</b>       | <b>Knowledge Quiz</b>  | Term 1 - Quiz will contain questions on the knowledge learned this term. Achieving less than 80% will require a re-sit and support will be given through free private tuition classes.   | Term 2 - 80% of the quiz will contain questions on the knowledge gained this term and 20% of the knowledge learned last term. Achieving below 80% will require a re-sit and support will be given through free private tuition classes.   | 70% term 3 knowledge + 30% term 1 and term 2   |
|                         | <b>Learning Demonstration</b>  | <b>Composing</b> - creating a rhythm composition in different notation forms (grid, standard notation). <b>Performing</b> - vocal performance using names to integrate knowledge of musical elements. <b>Appraising</b> - listening activities based on individual instrumental families, first in isolation then in context of an orchestral piece. Teaching concepts to others to further display understanding. | <b>Performing</b> - scales in major and minor keys (practicing with correct finger patterns and using all of the fingers on the hands). Melody line in right hand. Performing melody and countermelody together either on own or with a partner. <b>Composing</b> - Paired composition to brief consisting of 60 second advert including IDENT, effective sound effects, showing importance of timing to match what is on screen.                               | <b>Performing</b> - (keyboard) solo or duet performance of adding accompanying chords to a melody. Awareness of ensemble skills and playing in time. (ukulele) class performance of a 4 chord song. Singing along with performance. <b>Appraising</b> - discuss the use of musical elements in one Beatles piece (Concentrating on Texture, instruments, melody and assess accuracy of understanding of element)     |
|                         | <b>Question</b>  | How does knowledge of the elements of music help us to communicate more effectively? To what extent does an orchestra need a conductor?  | To what extent does music need to be written down?  | To what extent does music need to be written down? How does knowledge of the elements of music help us to communicate more effectively?  |
| <b>Cultural Capital</b> | <b>Practitioner Exposure</b>   | Benjamin Britten, BBC National Orchestra of Wales  | Artur Rubinstein, John Cage (prepared piano)  | The Beatles, The Ukulele Orchestra of Great Britain, McFly, Walk Off the Earth   |
|                         | <b>Repertoire</b>  | body percussion activities, Harry Potter Puppet pals, Young Person's Guide to the Orchestra,   | Joshua Fought the Battle of Jericho, various melodies in C major  | Yellow Submarine, 4 chord song (to be decided)   |
|                         | <b>Oracy</b>   | Professional response when discussing music listened to (questioning), peer review of performances   | Professional response when discussing music listened to (questioning), peer review of performances  | Professional response when discussing music listened to (questioning), peer review of performances   |
|                         | <b>Challenging perceptions</b>   | Female conductors (Marin Alsop), Black classical musicians (Sheku Kanneh Mason)  |   | How did The Beatles influence British culture?   |
|                         | <b>Career</b>  | Classroom music teacher- gaining awareness of the potential salaries involved in classroom teaching  | Composer - gaining awareness of commissions and the factors for differing rates for a commission.   | Popular music performer  |

| Year 8                  | Celebrate and Communicate   | Feelin' Blue  | Beauty of The Baroque   |   |
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| <b>Aim</b>              | (First half term) Students are learning the main rhythmic musical features and devices used in the African Drumming tradition of West Africa. (Second half term) Students are learning about the purpose of fanfares in music and how they can communicate their purpose to the listener - extending their understanding of how to manipulate the musical elements. | (First half term) Students are learning about the key musical features of Jazz and Blues, exploring chords, chord patterns and how improvisation is used within Jazz and Blues genres. Students will develop their ensemble skills as they perform and improvise in a group. Students will develop their knowledge of harmony and improve their musical literacy as they work from staff notation and chord charts. (Second half term) Students will demonstrate this knowledge by creating an advert using ICT in the blues style. | Students are developing their ability to play an independent line within a polyphonic texture by playing Baroque music. They will deepen their understanding of the relationship between melody and harmony by composing short original melodies to fit a given ground bass.  |   |
| <b>Knowledge</b>        | <b>Practitioner Skill: Performing/ Composing/ music reading</b>   | Performing and improvising - students will learn how to create their own Call and Response rhythms and adopting the role of the Master Drummer. Composing - students will explore rhythm patterns suitable to create their own fanfare for a purpose. Music reading - students will learn how to notate own rhythm patterns and pitches of the harmonic series.   | Performing - students will learn the chord structure of 12 bar blues on keyboard and will explore improvisation using the Blues scale. Composing - students will investigate ICT to produce a radio advert in a blues style. Music reading - recap use of treble clef and how to read the notes of the blues scale. | Performing - independent line in a Baroque piece of music on ukulele. Composing - original melody to fit a ground bass. Music reading - treble clef, bass clef and ukulele TAB notation   |
|                         | <b>Appraising</b>   | Experiencing a variety of performances by drumming circles from Western Africa and fanfares for a variety of purposes.  | Experiencing a variety of performances of different Blues/ Jazz performers and seeing how the music evolved   | Experiencing a variety of different Baroque pieces for different occasions - Bach, Vivaldi (Programme music), Handel  |
|                         | <b>Instrument/ Articulation</b>   | Djembe - learning the different sounds of bass, tone and slap and how to produce them on the drum. Focus on the brass family - specifically valveless brass (for fanfares)  | Keyboard - consolidate the understanding of where the notes are on the keyboard and developing confidence using the keyboard.   | Ukulele - developing the finger picking technique of ukulele playing. Experiencing the unique sound of the harpsichord and instruments of the Baroque orchestra (string heavy, natural brass and limited woodwind)  |
|                         | <b>Rhythm/ Tempo</b>  | Syncopation - learning about its offbeat feel and emphasis on the weaker beats before exploring Call and Response. Crotchet, quaver, semi quaver and corresponding rests. Imitation - learning about how imitation can be used in composition and performance.  | Rhythm - students will develop awareness of 'swung' rhythms when creating a stylistic improvisation and use of syncopation. Tempo - understanding the importance of maintaining a steady tempo when performing as a group (ensemble skills)   | Students will learn about how semi quavers are used in Baroque music.   |
|                         | <b>Melody/ Harmony</b>  | Harmonic series - learning about the notes played by valveless brass instruments  | Improvisation - learning about using the notes of the blues scale to create improvisation. Harmony - understanding how chords are created on the keyboard. Melody - writing own IDENT for an advert.  | Ornamentation - students will explore the different types of ornamentation and its importance within Baroque music.   |
|                         | <b>Texture/ Dynamics</b>  | Polyphonic textures - learning about how different lines can be added to add energy and build excitement or communicate stillness and calm.   | Homophonic - learning about how melody and accompaniment is a homophonic texture.   | Polyphonic - learning about how polyphonic textures are lots of independent lines woven together and how to identify these aurally.   |
|                         | <b>Structure</b>  | Students will explore call and response technique when performing in a drumming circle. Students will learn how binary (AB) compositions are constructed.   | Students will investigate the 12 bar blues and the order that chords I, IV and V go in  | Students will investigate how they can use ternary form (ABA) in their compositions.  |
|                         | <b>Style/Genre</b>  | West African drumming tradition/fanfare   | Early Blues, Jazz, Swing, Be Bop, Ragtime   | Baroque   |
|                         | <b>Timeline</b>   |   | 1860 onwards  | 1600 - 1750   |
| <b>Assessment</b>       | <b>Knowledge Quiz</b>   | Term1 - Quiz will contain questions on the knowledge learned this term. Achieving less than 80% will require a re-sit and support will be given through free private tuition classes.   | Term 2 - 80% of the quiz will contain questions on the knowledge gained this term and 20% of the knowledge learned last term. Achieving below 80% will require a re-sit and support will be given through free private tuition classes.   | 70% term 3 knowledge + 30% term 1 and term 2  |
|                         | <b>Learning Demonstration</b>   | <b>Performing</b> (group) - a polyrhythmic piece as part of a drumming circle (some pupils take on role of Master drummer). <b>Composing</b> (pair) - own fanfare for a purpose to follow set brief using notes of harmonic series and write in notation (some pupils compose 2 part fanfare). <b>Appraising</b> - identify instruments of the brass and percussion families, in isolation and then from an ensemble.   | <b>Performing</b> (pair) - 12 bar blues performance with stylistic improvisation. <b>Composing</b> (pair) - an radio advert for a chocolate bar in the blues style - notated IDENT. <b>Appraising</b> - microsoft forms quizzes in response to Blues music.   | <b>Performing</b> (class) - Part of a duet performance of Vivaldi's Lute concerto on ukulele. <b>Appraising</b> - listening to Baroque composers and identifying the instruments and texture features. <b>Composing</b> (pair) - an original melody to fit a given Ground bass. |
|                         | <b>Question</b>   | To what extent is rhythm the sole focus of African Music? How can we define the word "Sonority"?  | How would Blues and Jazz sound if slavery was never abolished?  | To what extent does music need Form and Structure?  |
| <b>Cultural Capital</b> | <b>Practitioner Exposure</b>  | Ladysmith Black Mambazo, Various YouTube clips of drumming performances, Army musician fanfares (to correspond with remembrance), Copland   | Bessie Smith, Duke Ellington, Glen Miller, Billie Holliday  | Handel, Bach, Vivaldi, Pachelbel  |
|                         | <b>Repertoire</b>   | The Last Post, Fanfare for the Common Man   | In the Mood, Crossroad Blues, God Bless the Child   | Pachelbel's Canon, Vivaldi's Lute concerto,   |
|                         | <b>Oracy</b>  | Professional response when discussing music listened to (questioning), peer review of performances  | Professional response when discussing music listened to (questioning), peer review of performances  | Professional response when discussing music listened to (questioning), peer review of performances  |
|                         | <b>Challenging perceptions</b>  |   |   | Were all composers of the time white and male?  |
|                         | <b>Career</b>   | Spotlight on Army musicians and the career path to becoming an Army musician.   | Composer - gaining awareness of commissions and the factors for differing rates for a commission.   | Classical music performer   |

| Year 9                  | All that Jazz  | Soundtracks   | Sing me a song!  |   |
|-------------------------|--|---|--|---|
| <b>Aim</b>              | (First half term) Students are introduced to Soul music and its origins and are exposed to a variety of Soul music performers. Students complete a group performance of a well known piece of Soul music. (Second half term) Develops pupil's understanding of the key musical features of Jazz, exploring extended chords, chord patterns and how improvisation is used within Jazz genres. | (First half term) Students are introduced into the purpose of film music and the decisions and challenges a composer of film music faces. Leitmotifs are an important aspect of film music and pupils explore how composers have used these to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations. (Second half term) Students will investigate Character Themes in computer and video game music before pupils move on to explore ways in which Character Themes can be developed and changed for different atmospheres and scenarios within computer and video games. | (First half term) Students investigate some of the different techniques of Musical Accompaniments through the exploration of Folk Songs. (Second half term) Students explore 'What Makes a Good Song?' through practical musical investigation of two 'good' popular songs as case studies. Pupils explore Hooks/Riffs, Structure, Melody and Lyrics through listening and analysis and performing parts of each song as short musical arrangements. |   |
| <b>Knowledge</b>        | <b>Practitioner Skill: Performing/ Composing/ music reading</b>  | Performing - students will explore the chord structure of Stand By Me and Minor Swing on keyboards and/or ukuleles, the melody of SBM and Minor Swing. Students will develop ensemble skills - maintaining own part. Composing - students will explore their improvisation skills using given notes in Minor swing (using appropriate style).   | Composing - pupils will create their own 'leitmotif' for a film character and a character theme for a video game character showing awareness of style/location. Music reading - complete compositions using notation (possibly on computer?)   | Performing/composing - pupils will sing and perform the melody and add different forms of Musical Accompaniment patterns and a Counter Melody using different intervals before creating their own Musical Arrangement.                            |
|                         | <b>Appraising</b>  | Students will explore a variety of Jazz and Soul performers; both male and female; and in a variety of different groupings  | Students will explore how a variety of film music composers have used leitmotif to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations.   | Students will explore the concept of "cover version" by listening and examining a range of different musical arrangements of the same song for stylistic and elemental changes.   |
|                         | <b>Instrument/ Articulation</b>  |   | using ICT to create themes. Use of staccato and legato to help create effect.  | Developing vocal skills and ensemble skills.  |
|                         | <b>Rhythm/ Tempo</b>   | Rhythm - developing awareness of 'swung' rhythms when creating a stylistic improvisation and use of syncopation. Tempo - understanding the importance of maintaining a steady tempo when performing as a group (ensemble skills)  |  | Rhythm and tempo - pupils will be developing their ensemble skills, working on their understanding of maintaining a steady tempo when performing as a group.  |
|                         | <b>Melody/ Harmony</b>   | Students will review how to build both major and minor chords using the keyboard (C, Am, F and G), basic triads initially then extended chords using 7ths, 6ths. Gain an understanding of bass 'Riff' and its features.   | leitmotif - explore how composers have used these to represent certain characters and situations within films using the pentatonic scale. Character theme developments using chromatic scales. Harmony - use of dischords in horror films  | Students will explore melodic Motion (Conjunct and Disjunct Motion) and lyrics. Harmony - from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti Bass patterns (root, third, fifth). |
|                         | <b>Texture/ Dynamics</b>   | Homophonic - learning about how melody and accompaniment is a homophonic texture.   | Pupils will gain an understand the power of using extremes of dynamics when creating themes for both film and computer games - fortissimo and pianissimo. Also crescendo and diminuendo.   | Homophonic textures - exploring melody and accompaniment in performance.  |
|                         | <b>Structure</b>   | Gain an understanding of song structure (Verse/ Chorus) and recap what a chord structure is.  | AABA leitmotif and character themes  | Pupils learn about the importance of Hooks and Riffs, Popular Song Structure and the various different components/sections (intro, verse, chorus, link, middle 8, outro)  |
|                         | <b>Style/Genre</b>   | Jazz, Soul  | Variety of genres depending on film style  | Folk music/ pop music   |
| <b>Timeline</b>         |  | From early film music 1895 onwards  | From early folk music 1900 onwards   |   |
| <b>Assessment</b>       | <b>Knowledge Quiz</b>  | Term1 - Quiz will contain questions on the knowledge learned this term. Achieving less than 80% will require a re-sit and support will be given through free private tuition classes.   | Term 2 - 80% of the quiz will contain questions on the knowledge gained this term and 20% of the knowledge learned last term. Achieving below 80% will require a re-sit and support will be given through free private tuition classes.  | 70% term 3 knowledge + 30% term 1 and term 2  |
|                         | <b>Learning Demonstration</b>  | Performing - (group) of Stand by Me, demonstrating the key components of the song, Minor Swing, extended chords. Composing - (pair) completing an improvisation (Minor swing) with stylistic awareness while partner plays extended chords. Appraising - microsoft forms quizzes in response to jazz music.   | Composing - completing a leitmotif and creating a composition for a scary movie (Using ICT?) Appraising - microsoft forms quizzes in response to film music clips  | Performing/composing - pair or group task of The Wellerman (melody and rearranged accompaniment), Cover song of own choice.   |
|                         | <b>Question</b>  | What makes an "effective" improvisation?  | To what extent does film or computer game music, enhance (or detract from) the visual on-screen action?  | When do new/modern songs become old/traditional songs?  |
| <b>Cultural Capital</b> | <b>Practitioner Exposure</b>   | Ben E. King, Stevie Wonder, Marvin Gaye, Otis Redding, Django Reinhardt   | John Williams, Hans Zimmer, Monty Norman, Koji Kondo   | traditional folk song composers, Ed Sheeran, George Ezra  |
|                         | <b>Repertoire</b>  | Stand by Me, Minor Swing, Superstition  | James Bond theme, Jaws, various computer game themes, Venturing Forth (Watership Down - Angela Morley)   | "The Wellerman" Sea Shanty, "Shape of You" by Ed Sheeran and "Shotgun" by George Ezra   |
|                         | <b>Oracy</b>   | Professional response when discussing music listened to (questioning), peer review of performances  | Professional response when discussing music listened to (questioning), peer review of performances   | Professional response when discussing music listened to (questioning), peer review of performances  |
|                         | <b>Challenging perceptions</b>   |   | Angela Morley - Watership down composer (Trans woman)  | Freddie Mercury - I Want to Break Free (the song brings in issues about music's role in societal change and how the personalities and tragedies of key figures can lead to greater empathy for marginalised groups)                               |
|                         | <b>Career</b>  | Freelance Jazz performer - gaining awareness of the training routes to becoming a freelance performer   | Film music composer -  | Popular song writer - gaining awareness of the process a writer goes through when writing songs for artists, including collaboration process with artist  |