

## MUSIC CURRICULUM OVERVIEW

### Intent

#### Summary of curriculum intent

The music curriculum at all Key Stages is derived from the national structure for GCSE and A Level Music which identifies four Assessment Objectives.

AO1 Perform with technical control, expression and interpretation

AO2 Compose and develop musical ideas with technical control and coherence

AO3 Demonstrate and apply musical knowledge

AO4 Use appraising skills to make evaluative and critical judgements about music

All of these assessment objectives are covered in every unit of the curriculum, creating a spiral curriculum that builds on each skill through different topic areas. The topic areas in KS3 and 4 are specifically aligned with the topic areas required at GCSE (AQA) so that all skills and areas of knowledge covered in Y7 to Y8 contribute to the GCSE. The intention is to maximise the opportunity for all students to access Music courses at KS4, a particular challenge with music, where students come into secondary school with a huge range of different experiences, from nil to highly proficient; and where KS4 courses tend to implicitly rely on students having had access to learning outside school provision. We have a take up rate of 60% of the cohort continuing with music in Year 9 and 40% of the cohort continuing with music in Year 10-11.

In addition to the requirements made in the National Curriculum, at Twyford we believe strongly in the development of certain concrete musical skills that we wish all students to take away with them, and which we develop a huge amount of time to. These are:

- **Singing.** All students sing at assemblies and have weekly year-group singing lessons in Y7 and Y8. They all perform as singers in public, at termly concerts, so that each student at Twyford will have sung at least 6 times in public in their school careers.
- **Reading stave notation.** This is taught systematically through a differentiated scheme of work in KS3, and reinforced through notation-based computer software (Sibelius) in KS4. Music scholars have an extra early morning theory class in Y7-Y9 and students have the option of extra theory lessons taught by peripetatic staff. We believe that familiarity with stave notation is an essential transferable skill in Music and allows all students to access further progression in music.
- **Melody and Rhythm Dictation.** Every lesson in KS3 and KS4 begins with melody and rhythm dictation using stave notation. This is closely integrated with performing material. Students enjoy the sense of progression they have through it.
- **Music Technology.** All students take a unit in midi-sequencing at the end of Year 8 and can opt to specialise in Music Technology from Year 9 to Year 13, following RSL and A Level courses. Students learn midi-sequencing, sound production and recording skills. This is a highly popular route accounting for just over half of the music cohort in KS4 and KS5.

The following tables represent the intent, implementation and impact of the Music Curriculum across the Twyford Trust.

Table 1 Curriculum **Intent**

Performing (AO1)	All students will experience making music together and performing in public. All students will improve in their ability to perform on an instrument.
Composing (AO2)	All students will have the experience of expressing ideas through the medium of sound. All students will improve in their ability to create and structure ideas in sound. All students will experience using technology to create music.
Understanding (AO3,AO4)	All students will learn to communicate a response to music using common vocabulary. All students will learn to use stave notation to read, write and play music. All students will improve in their ability to perceive and describe sounds. All students will learn to appreciate and respect different musical traditions.

Table 2 Curriculum **Implementation**

Performing (AO1)	KS3	All students sing in the Carol Service and Spring Concert.Y7 also sing in the Summer concert. All students learn to play keyboard and guitar using differentiated resources (TWY) or keyboard and an orchestral instrument (WP)
	KS4	Students develop playing on their own instrument solo and in ensemble (4 mins Grade 3-5)
	KS5	Students prepare a solo recital (8 minutes Grade 6-8)
Composing (AO2)	KS3	Students compose through group improvisation and using music technology
	KS4	Year 9 students <u>practise</u> techniques of composition using technology. GCSE Students compose two pieces using Sibelius or Cubase (3 mins) RSL Students complete coursework tasks using Cubase
	KS5	A Level Music students complete a free composition (4 mins) and two chorale <u>harmonisations</u> (2 mins)
Understanding (AO3,AO4)	KS3	Students learn keywords systematically to describe what they hear. Students use melody and rhythm dictation to improve aural perception and familiarity with stave notation. Students use stave notation to play instruments. Students learn the features and context of a range of musical traditions.
	KS4	GCSE Students learn to recognise features in unfamiliar music and to write about features and context of set works. (90 minute exam)
	KS5	A Level Music students learn context and features of 18 set works and are able to compare them to a range of wider listening. (120 minute exam)

Table 3 Curriculum **Impact**  
(Assessment structure)

Q1	October	5 weeks teaching	Baseline or "light touch" test in class
Q2	December	6 weeks teaching	Full-scale assessment covering Q1+Q2 material. week off-timetable, formal performing assessments for Y10-Y13). Mocks for Y11 and Y13.
Q3	March	10 weeks teaching	"light touch" test in class for most testing Q3 material. Second mock for Y11 and Y13 (with formal performing assessment)
Q4	June	8 weeks teaching	Full-scale assessment covering year's work. Week off-timetable Formal performing assessment for Y10 and Y12

### Differentiation

The music curriculum requires differentiation not only to address the normal spectrum of learning abilities and needs, but also specific musical abilities and experience. Moreover, these general learning needs and specific musical abilities interrelate in any number of ways. An individual student might have a diagnosed learning need but also be an outstanding performing musician; or be academically able but completely musically inexperienced. One of the great joys in the music curriculum lies in the huge variety of skills taught and developed, even within one course component. No student is able or experienced in all of these skills. The great contribution of Music to the general curriculum is the success of music in the mixed-ability classroom, and its ability to address skills that are not addressed in other subjects: creative problem solving in composition; motoric and aural skills in performance; team work in group improvisation; project-management in music technology course work.

Differentiation lies at the heart of curricular music and is addressed specifically in the following ways:

- A 3-tier (Core/Higher/Advanced) structure to performing work on keyboard and guitar in KS3. Students perform the same piece but at different levels of difficulty. Assessment grids identify the skills needed to access each level of attainment.
- Open-ended tasks in composition, with clear assessment grids, allow for successful attainment at every level of difficulty.
- Listening tasks can be answered as multiple-choice, gap fill or extended answer.
- The online learning environment used in KS4 (Focus on Sound) is structured using different difficulty levels.
- Key vocabulary is identified as Core/Higher/Advanced.
- Theory is identified in 8 levels of difficulty, and students would move through them at different rates, so:

<b>Theory Levels 1-8</b> (extracted from National KS4 content)	Core	Higher	Advanced
Year 7	Level 1	Level 1	Level 1-2
Year 8	Level 1	Level 2	Level 2-3
Year 9	Level 2	Level 3-4	Level 3-4
Year 10	Level 3	Level 4-5	Level 5-6

Year 11	Level 4	Level 5-6	Level 7-8
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- Performing in KS4 is determined entirely by the student's level of ability and interest. Students play their own instrument and progress at their own rate, aided by assessment criteria defined by the GCSE curriculum. Performing is graded by level of difficulty (using ABRSM Grades 1-5) and descriptors of expressiveness.
- Composing in KS4 is differentiated for students using techniques which are gradually built upon. Students rely on templates and models in Y9-10 and then compose more freely in Y11 using the skills they have learned previously.
- Listening (identifying features aurally using keywords) is built up using a small range of keywords identified through multiple choice, building up to freer context and extended answers.
- Department produced workbooks are differentiated (ongoing).
- Prep is differentiated using different MSForms quizzes (ongoing).
- Extended writing is only required in KS4 and is built up using gap-fill, writing frames and model answers.

Students with SEN plans are helped to access the curriculum through

- Assistance provided by TAs and sixth-form volunteers
- Adapted materials
- Choice of instrument for performing
- Careful pairing up with other students.

### **Music in the Wider Curriculum**

Twyford is lucky to have an extensive wider learning curriculum, which is certainly as important to students as the curricular music provision, and is placed at the heart of the school ethos

. It aims to provide performing opportunities for all students, as well as for the most able. These include

- Weekly assembly singing for all students
- Daily performances at assembly by solo musicians and small ensembles
- Peripatetic instrumental and vocal tuition
- 3 termly concerts that involve the entire Y7 and Y8 cohort
- 30 ensembles rehearsing weekly
- Pop Music Competition, Classical Music Competition open to all students
- School Production together with the Drama Department
- Band Mentoring and Music Tech club
- Year 7 Training Choir, Gospel Choir and Chamber Choir, open to all and each numbering 60-80 students.
- Opportunities for 6<sup>th</sup> form leadership of ensembles
- Concert trips, tours and external performances.

The link between curricular music and wider learning is informal, although there is a core of students who pursue curricular music courses and take a leading role in wider learning. Curricular music allows teachers to identify students who would benefit from taking part in wider-learning activities.

### **School Context**

- The school population includes students from a huge range of ethnic backgrounds and communities. It is essential that the music curriculum reflects this. The curricular content includes Western Classical Music, Pop, music from African and Caribbean traditions, and contemporary urban music is particularly covered in the Music Technology course. We are committed to updating the curriculum to ensure that we are providing a range of cultural viewpoints.

### **Implementation**

The following tables show the curriculum overview from Y7- Y11. Topics are taken from the GCSE curriculum as appropriate to each age group, and to build a logical succession of knowledge areas. For instance in Year 7, a description of the orchestra in Unit 1 allows for a discussion of orchestral film music in Unit 2; In Year 8 the origins of the Blues are important for understanding Rock'n'Roll; In KS4 Baroque music provides the background for understanding Classical Music.

Performing material is related to the listening topic but develops in difficulty according to the skills of the individual student.

Composing exercises are similarly related to what the student is listening to, but is accessed at different levels of difficulty, and core skills are built upon: melody writing – then chord sequencing – then developing texture and structure.





Within this, there is a common lesson structure that applies to every lesson in KS3:

- Starter activity (keyword recall)
- Melody and Rhythm Dictation
- Listening Activity (usually introducing new keyword; identified in a closed situation; extended answer recalling previously learned keywords)
- Practical Activity (differentiated performing or composing task in pairs or groups)
- Prep (keywords/ theory)





Table I  
Trust Curriculum Overview:

		<u>Twyford</u>	William Perkin	<u>Ealing Fields</u>	Ada Lovelace
KS3	Year 7	TWY Curriculum	WP Curriculum	TWY Curriculum	WP Curriculum
	Year 8	Singing Music Scholars programme	Singing	Singing	Singing Music Tech (Year 8)
KS4	Year 9	Advanced Music (Pre-GCSE) Music (Pre-GCSE) Music Performance (Pre-RSL) Music Technology (Pre-RSL) Music Scholars programme	WP Curriculum (Pre-GCSE)	Music (Pre-GCSE)	
	Year 10	GCSE (AQA) Music	GCSE (AQA) Music		
	Year 11	RSL Music Performance RSL Music Technology			
KS5	Year 12	A Level (Edexcel) Music			
	Year 13	A Level (Edexcel) Music Technology			

## Twyford Y7 Curriculum Map

	Listening Topic	Listening Repertoire	Keyword topics	Melody and rhythm dictation	Theory	Performing (Keyboard and Djembe)	Composing
Q1	Instruments of the Orchestra	Young Person's Guide to the Orchestra Simple Symphony Bartok: game of Pairs Bernstein: Mambo	Orchestral Instruments Articulation Dynamics Tempo		C major Notes in the treble stave 4/4	Lean on Me Super Trouper (Ode to Joy)	
Q2	American Orchestral Music	Dvorak: New World Symphony Copland: Fanfare for the Common Man Gershwin: Rhapsody in Blue	Structure Harmony Playing techniques		C major (F major) C,F,G in the bass stave 4/4	Largo from the New world Symphony (When the Saints Go Marching in)	Pentatonic Melody
Q3	Music from Africa and the Caribbean	Soweto Gospel Choir: Mudimo Shosholoza Tito Puente: Oye Como Va	Voices Texture Rhythm Traditional percussion		G major (A minor)	Shosholoza (Oye Como Va) Djembe patterns	Djembe arrangement
Q4	Film Music	The Greatest Showman Music of John Williams James Bond themes	Tonality Structure		A minor (Chromatic scale)	James Bond Jurassic Park (Imperial March)	Theme for a Hero or Villain

## Y8 Curriculum Map

	Listening Topic	Listening Repertoire	Keyword topics	Melody and rhythm dictation	Theory	Performing (Keyboard and Guitar)	Composing
Q1	Blues and Ragtime (1900s-1920s)	Duke Ellington: C Jam Blues Louis Armstrong: West End Blues Scott Joplin: Maple Leaf Rag	Jazz instruments Rhythm 12-bar blues		<b>C Blues</b> Chords I,IV,V in C	Keyboard: 12-Bar Blues in the Left Hand Spider Man Blues	
Q2	Swing and Rock'n'Roll (1930s-1950s)	Louis Armstrong: When the Saints Go Marching In Duke Ellington: Bugle Call Rag Gene Vincent: Bebopalula Elvis Presley: Hound Dog	Rock instruments		<b>C Blues</b> 12-Bar Blues in C	Keyboard: 12-bar Blues Riffs. Bebopalula Can't Buy me Love In the Mood	Blues improvisation
Q3	Rock and Soul (1960s-1970s)	Ben E King: Stand by Me The Beatles: She Loves You Jimi Hendrix: Star Spangled Banner	Guitar Techniques Recognising chords		<b>G major</b> I,IV, V, VI	Guitar: Four Chords in G. Every Breath you Take.	Song using chords I,IV,V, VI
Q4	Pop and Electronic Music (1980s to present)	Ed Sheeran: Photograph Andra Day: Rise Up Mika: Happy Ending	Production techniques		Learning Cubase	Photograph (Guitar and Keyboard) Playing in groups	Dance Track using Music Technology



**Year 9 Curriculum Map: Advanced Music**

Unit		Listening	Keyword focus	Theory/dictation	Composition		
					Core	Higher	Advanced
Q1	Baroque (Canon)	Pachelbel Canon	Basso continuo Baroque orchestra	<b>D major</b> I,II, III, IV, V, VI Crotchet/quaver patterns 4/4	<b>Model: Pachelbel Canon</b>		
Q2	Classical (Variations)	Beethoven Ode to Joy variations	Symphony orchestra	<b>D major</b> Cadences Semiquaver patterns 4/4	Melody in D major over an 8-bar ground bass	Homophonic 2-part melody over an 8-bar ground bass (e.g. Pachelbel canon)	Imitative 2-part melody over an 8-bar ground bass (e.g. Pachelbel canon + further variations)
Q3	Minimalism	Reich: Electric Counterpoint	Minimalist techniques	<b>E minor</b> Syncopated quaver patterns (ties)	<b>Model: Reich Electric Counterpoint</b>		
Q4	British Folk	Capercaillie: Skye Waulking Song	Trad instruments Compound time	<b>D Dorian Mode</b> Compound time	8-bar note-addition melody in 3-part canon	+ 4 bar note-addition bass line	+ 7th chords + further variations
					Arrange for keyboard/guitar using 4 chords Modal cadence	+ varying accompanying patterns for piano/guitar	+ countermelodies, cross rhythms

## Year 9 Curriculum Map: Music Technology

Unit		Keyword focus	Logbook	Composition		
				Core	Higher	Advanced
Q1	Sequencing	Quantisation Chords Effects	Detailed account of work including screen shots and critical self-evaluation.	A single loop with basic drum programming. Some effects may be present.	Accurate performance of chords and use of quantisation.	Creative drum pattern and accurate chords. Effects used with control.
Q2	Trap	Drum Programming Synthesis	Detailed account of work including screen shots and critical self-evaluation.	A single loop with basic Trap beat. Synth preset and arpeggiator used.	Clear structure with stylistic Trap beat. Accurately tuned 808.	Advanced drum programming. Synth edited and use of group tracks.
Q3	Dancehall	MIDI Structure Sends	Detailed account of work including screen shots and critical self-evaluation.	Stylistic Dancehall drum pattern. Chords present with bassline.	Advanced drum programming with accurate chord and basslines. Effect Send used.	Use of arranger track and controlled use of Effect Send. Creative harmony.
Q4	Hip Hop	Sampling Automation Filters	Detailed account of work including screen shots and critical self-evaluation.	Use of basic sample manipulation (chopping). Single drum pattern.	Use of automation and advanced sample manipulation (reversing, replaying).	Use of low pass filter and advanced automation. Creative sample editing.

## Year 10 Curriculum Map: GCSE Music

Unit		Listening	Keyword focus	Theory/dictation	Composition		
					Core	Higher	Advanced
1 (Sep-Oct) 5 weeks	Western Classical Music (1650-1910) I	Handel Anthems Handel Oratorios Mozart Minuet Haydn Variations Beethoven Allegro	Chorus/recit/aria Basso continuo Symphonic forms Classical orchestra	<b>A major</b> Cadences Semiquavers in simple time	Model: <b>Mozart: Rondo alla Turca</b>		
					8-bar melody in A minor, periodically phrased in 2/4 using semiquavers,	16 bar melody + harmonise with chords I,IV,V vamping accompt Repeat imperfect/perfect	32 bar melody+ vary texture to include parallel 3rds in RH and broken octaves in LH. AABA structureUse modulation to dom.
2 (Nov-Dec) 6 weeks	Mozart: Rondo from the Clarinet Concerto	Context+Timbre Structure+Tonality Melody+Harmony Rhythm Metre+Tempo Texture+Dynamics	Rondo form Concerto form Melodic phrase structure	<b>A major</b> and closely related keys Compound Time	8-bar contrasting melody in A major. Harmonise with I/IV/V	8-bar contrasting melody in A major. Harmonise with I/IV/V + double octaves, spread chords in bass,	+ Contrasting section in F#minor with running quavers. +Coda with Alberti bass.
3 (Jan-Feb) 6 weeks	Pop	Musicals Rock 60s-70s Film and Game Pop 90s-	Vocal techniques Guitar techniques Drum techniques Amplification techniques	<b>E major</b> Dotted rhythms in simple time	<b>Song (Pop/Rock/Musical)</b>		
					Chorus: 8-bar chord sequence in <b>E major</b> Melodic hook	+ strumming pattern + bass line + drum pattern	+ instrumental/vocal harmonies
4 (Mar-Apr) 5 weeks	The Little Shop of Horrors	Prologue/Little Shop of Horrors (overture) Mushnik and Son Feed Me		<b>E major</b> Dotted rhythms in compound time	+verse (different chord pattern)	+ middle eight	+ intro/outro
5 (May)	Traditional Music	Blues African/Caribbean fusion Latin American British Folk	Blues techniques Reggae techniques Choral textures Latin dance styles British dance styles	<b>G Blues</b> Syncopated swing rhythms	Composition I using AQA briefs, assessed using GCSE criteria.		
6 (June)	Revision	All of the above	All of the above	All of the above			

## Year 10 Curriculum Map: RSL Music Technology

Unit				
		<b>Pass</b>	<b>Merit</b>	<b>Distinction</b>
206ta Sound Recording  (Q1 - Q2)	Task 1	Produce a basic recording plan	Produce a clear and detailed recording plan	Produce a comprehensive recording plan
	Task 2	Create a multi-track recording. Produce a mix of the recording	Create an effective multi-track recording. Produce a mix of the recording showing well developed skill.	Show accomplished skills in creating a multi-track recording. Produce a mix of the recording showing highly accomplished skill.
	Task 3	Evaluate the success of the recording in relation to the specified criteria, highlighting strengths and areas for development.	Evaluate clearly and in detail the success of the recording in relation to the specified criteria, highlighting strengths and areas for development.	Comprehensively and insightfully evaluate the success of the recording in relation to the specified criteria, highlighting strengths and areas for development.
201ta Music Knowledge  (Q3 – Q4)	Task 1	Describe the contributing traits of two contrasting contemporary musical styles.	Clearly describe the contributing traits of two contrasting contemporary musical styles.	Comprehensively describe the contributing traits of two contrasting contemporary musical styles.
	Task 2	Display the ability to accurately recognise and discuss at least musical elements.	Display the ability to accurately recognise and discuss in detail at least four musical elements	Display the ability to accurately recognise and discuss insightfully at least musical elements

## Year 11 Music Curriculum Map: GCSE Music

Unit		Listening	Keyword focus	Theory/dictation	Composition		
1 (Sep-Oct) 5 weeks	Paul Simon: Graceland	Graceland Diamonds on the soles You can call me AI	African instruments Rhythm Choral textures	<b>F major</b> Syncopated rhythms in simple time	Composition 1 completed and assessed using GCSE criteria		
2 (Nov-Dec) 6 weeks	Western Classical 1910-	Copland Arnold/Max Britten/Tavener Kodaly/Bartok Minimalism	Orchestral instruments Instrumental techniques Minimalist techniques Modes	<b>D Dorian</b> Dotted rhythms In simple time	Composition 2 draft.		
3 (Jan-Feb) 6 weeks	Revision	Chopin/ Schumann Requiem Focus on Elements	Piano techniques and textures	All keys and rhythms	Composition 2 completed.		
4 (Mar-Apr) 5 weeks	Revision	Focus on Set Works	Keywords specific to set works	All keys and rhythms	Redraft of both compositions.		
5 (May)	Revision	Exam practice					
6 (June)	Revision	All of the above					

**Year 11 Curriculum Map: RSL Music Technology**

<b>Unit</b>				
		<b>Pass</b>	<b>Merit</b>	<b>Distinction</b>
203ta Music Sequencing & Production  (Q1 – Q3)	Task 1	Create a basic project plan that considers the agreed brief	Create a clear and detailed project plan that considers the agreed brief	Create a rigorous project plan that considers the following in relation to the agreed brief
	Task 2	Use DAW software to create a project	Use DAW software to create a project, showing well-developed skills	Use DAW software to create a project, showing accomplished skills
	Task 3	Provide a basic review of the project in the light of feedback, making sure to highlight strengths and areas for development	Give clear and reflective review of the project in the light of feedback, making sure to highlight strengths and areas for development	Give an astute, wide and encompassing review of the project in the light of feedback, making sure to highlight strengths and areas for development

## **Impact**

### **Key assessment principles**

#### In-class Assessment for Learning

- Starter activities testing flipped learning of keywords
- Use of mini-whiteboards
- Listening tests in student workbooks, self-marked
- Peer assessment of performance, informally spot-checking
- Termly assessment of performance and composition in class

#### Other Assessment

- Online tests and quizzes
- Homework essay in KS4
- Quarterly exams test each component, through submitted coursework and listening exams (multiple choice and extended answer.)
- Feedback always uses assessment grids shared with students at the start of the unit; or GCSE/A Level assessment criteria, explicitly shared with students throughout.
- Peer and self -review after every assessment.
- A Level essay marking uses a common structure shared by whole department.