



Curriculum Map 2019-20

Subject: **Music**

End Game:

- To perform with confidence and enthusiasm for a variety of target audiences.
- To have the ability and confidence to compose their own work.
- To self/peer evaluate their own work, others and professional practitioners.
- To develop cultural/social and moral awareness.

Challenge:

- **KS3 are challenged as this is a new subject for most students**
- **Students who are musical are given bespoke work matching the learning outcomes – this is done on a child to child basis**
- **KS4 – this is new to the majority of the students the work is always challenging. There are many extension activities created in the workbooks for the students**

Skills Developed:

- Students are able to perform
- Students are able to compose
- Students are able to listen and appraise music



Seven	Term	AP1	AP1	AP2	AP2	AP3	AP3
	Topic	The Basics	The elements of Music	Music Through Time	Folk Music	The basics part 2	Writing a pop song
	SMSC		Cultural	Social, Moral, Cultural	Social	Social	Social, cultural
	Fertile Question	Can anyone make music?	Beauty is in the ear of the beholder – is all music beautiful?	<i>Music through time, what has been the development?</i>	<i>What is folk music? Does it have a place in today's folk?</i>	<i>2 chords, is that enough?</i>	<i>What does it take to make a good song?</i>
	Link to GCSE	Ability to read music	Able to analyse music using musical vocabulary	Learning about different genres in preparation for GCSE	Performance is 30% of the GCSE	Performance is 30% of the GCSE	Composition is 30% of the GCSE
	What we will be studying	Students learn the basics of music notation <ul style="list-style-type: none"> - Time names and values - Letter names - Treble clef - Bass clef - Rests 	Students learn the elements of music and demonstrate their knowledge through performance <ul style="list-style-type: none"> - Pitch & Melody - Structure - Texture - Tempo - Dynamics - Tonality - Timbre 	Students look at the development of music from Baroque music until the present day <ul style="list-style-type: none"> - Baroque - Classical - Romantic - 20th Century classical - Opera - Musical theatre - Pop/ Rock music 	Students to learn about modern folk music and how it has been developed through time	Students to learn how to play chords and a bass riff then sing the melody over the top. Introduction to chords and the make up of chords	Students use the skills learnt in the previous term to create a riff, chords & melody



	Assessment	Assessment: Ode to joy on the keyboard (Correct fingers) & notation test Assessment: Listening assessment	Assessment: Listening test Assessment: Performance of a folk piece of music	Assessment: Performance of Somebody that I used to know 2 hands on the keyboard Assessment: Performance of their own song.
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	Term	AP1	AP1	AP2	AP2	AP3	AP3
	Topic	Notation	Composing a Christmas Song	Ukulele	Music Through Time	Pop Music	Film Music
	SMSC		Social, Cultural	Social, Moral, Cultural	Culture	Cultural	Social, cultural
	<i>Fertile Question</i>		Is Christmas more than just the music?	<i>Hawaii or not?</i>	<i>Music through time, what has been the development?</i>	<i>Plagiarism, copyright, all the same thing?</i>	<i>A film without music can create a different film</i>
Eight	Link to GCSE	Performance and musical knowledge is important	Composition is 30% of the GCSE	Performance is 30% GCSE	Ability to follow deadlines and hand in work on time	Performance is 30% GCSE	Star wars is one of the GCSE set works
	What we are learning	Re-cap music notation from year 7 <ul style="list-style-type: none"> - Notation & Rhythm - Keyboard and the notes - Elements of music - Tonality - Key Signatures 	Students to compose a Christmas song with a bassline, melody, hook	To develop our knowledge of performance on different instruments	Students look at the development of music from Baroque music until the present day <ul style="list-style-type: none"> - Baroque - Classical - Romantic - 20th Century classical - Opera 	To develop our performance using two hands on the keyboard	To develop our knowledge of film music, different types of music used in film and to be able to create a piece of music for a film



					<ul style="list-style-type: none"> - Musical theatre - Pop/ Rock music 		
		<p>Assessment:</p> <p>Perform scales with 1 or 2 flats and sharps</p> <p>Assessment:</p> <p>Performance of their own song</p>		<p>Assessment:</p> <p>Performance of chords and melody</p> <p>Assessment:</p> <p>Listening test</p>		<p>Assessment:</p> <p>Perform and understand riffs and melodies</p> <p>Assessment:</p> <p>To compose a piece of music to s given stimuli</p>	



	AP1	AP1	AP2	AP2	AP3	AP3
Nine	Introduction to GCSE	Instrumental music 1700-1820 set work	Instrumental music 1700-1820 set work	Wider listening to the instrumental Music	Vocal Music: set work	Preparation for ensemble performance
		Social, Cultural, Moral				
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Verbal feedback to help performance



<p>Build on knowledge and experience a KS3</p> <p>Consolidate basic musical vocabulary</p> <p>Study exemplar performances and compositions</p> <p>Look at the assessment criteria for coursework tasks</p> <p>Solo Performance on going</p>	<p>J.S.Bach: 3rd Movement from Brandenburg concerto no.5 in D major.</p> <p>- Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music</p> <p>-the set work should be able to show the link between Baroque instrumental music and dance genres, introduce fugue.</p>	<p>Beethoven: 1st Movement from Piano Sonata no.8 in Cminor 'Pathétique</p> <p>-Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music. Now each piece has been studied comparative and evaluative skills can be practised between the two.</p> <p>-The set work should be able to show the 19th Century Romantic</p>	<p>Explore pieces in the genre related to the set works</p> <p>--Concerto Grosso By Handel</p> <p>--Piano Sonatas by Mozart & Haydn</p> <p>--Concerti by Vivaldi</p> <p>-Each piece should relate to the set work, related through the elements of music, musical contexts and musical language</p>	<p>H. Purcell: 'Music for a While'</p> <p>-Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music</p> <p>-This area of study is diverse but coverage at this stage should reflect Baroque approaches to song writing, including round bass structures.</p>	<p>Vocal Music set work (3 weeks):</p> <p>Queen: 'Killer Queen' (from the album Sheer Heart Attack)</p> <p>-Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music. Now each piece has been studied comparative and</p>
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	<p>Free composition inspirations and task setting</p> <p>Discuss possible routes into free composition, based on KS3 experiences Give examples and guidance towards inspirations</p>	<p>sensibility in music and its application to Sonata form</p>			<p>evaluative skills can be practised between the two.</p> <p>-This area of study is diverse but coverage at this stage should reflect 20th century popular approaches to song writing including ground bass and verse chorus structures.</p>
	<p>Preparation for the solo performance component is ongoing</p>				
<p>Assessment:</p> <p>Internally set exam</p>	<p>Assessment:</p> <p>Section A Listening Question and Section B Essay question</p>	<p>Assessment:</p> <p>Section A Listening Question and Section B Essay question</p> <p>Solo Performance</p>	<p>Assessment:</p> <p>Section A Listening Question and Section B Essay question</p> <p>Ensemble Performance</p>		



	AP1	AP1	AP2	AP2	AP3	AP3	AP3
	Vocal Music wider listening	Vocal Music wider listening	Music for Stage and Screen set work	Music for Stage and Screen set work	Music for Stage and Screen wider listening	Music for Stage and Screen wider listening	Free composition work
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give guidance every lesson
Ten	Explore other settings of words to music for soloist and accompaniment, which may include: <ul style="list-style-type: none"> arias by Handel and J.S. Bach songs by The Beach Boys and Alicia Keys if time, songs by Schubert, Faure and/or Britten. 	Explore other settings of words to music for soloist and accompaniment, which may include: <ul style="list-style-type: none"> arias by G.F. Handel and J.S. Bach songs by The Beach Boys and Alicia Keys 	. Schwartz: ‘Defying Gravity’ (from the album of the cast recording of <i>Wicked</i>) <ul style="list-style-type: none"> Explore this piece by using the students’ knowledge and understanding of musical elements, musical contexts and musical 	. Williams: ‘Main title/rebel blockade runner’ (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>) <p>Explore this piece by using the students’ knowledge and understanding of musical elements,</p>	Explore pieces in genres related to the first set work, which may include: <ul style="list-style-type: none"> songs from musicals like <i>Matilda</i> and <i>Hairspray</i> <p>In each case relating the music to the set work studied through their use of</p>	Explore pieces in genres related to the second set work, which may include: <ul style="list-style-type: none"> excerpts from other film scores by Deborah Lurie and composers like Howard Shore. 	Use the guidelines in the specification as a basis for discussion as to how briefs might be tackled.



	<p>In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language. There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.</p>	<p>– if time, songs by Schubert, Faure and/or Britten.</p> <p>In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language. There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.</p>	<p>language to make critical judgments about the music. The study of this set works should examine popular contemporary musical theatre styles.</p>	<p>musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied comparative and evaluative skills can be practised between the two.</p> <p>The study of this set work should examine composing sound to match pictures.</p>	<p>musical elements, musical contexts and musical language. The wider listening should enhance the study of contemporary musical theatre.</p>	<p>In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language.</p> <p>The wider listening should enhance the study of matching music with images undertaken in the set work.</p>	
<p>Assessment:</p> <p>Internally set exam</p> <p>Section A Listening Question and</p>	<p>Assessment:</p> <p>Section A Listening Question and Section B Essay question</p> <p>Solo Performance</p>		<p>Assessment:</p> <p>Section A Listening Question and Section B Essay question</p>		<p>Assessment:</p> <p>End of year exam</p>		



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Work Hard, Be Kind

	Section B Essay question			
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	AP1	AP1	AP2	AP2	AP3	AP3
	Revision of Year 1 areas of study	Fusions set works	Fusions set works	Fusions wider listening	Composition	Revision
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give feedback every lesson	
Eleven		Afro Celt Sound System: 'Release' Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills	Esperanza Spalding: 'Samba em Preludio' Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be	Explore pieces in which two or more styles are combined to create a fusion, which should include music from African, Turkish, Afro-Cuban Jazz and Latin traditions. In each case relating the music to the set works		



	<p>can be practised between the two.</p> <p>The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture.</p>	<p>practised between the two.</p> <p>The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture.</p>	<p>studied through their use of musical elements, musical contexts and musical language.</p> <p>The stylistic characteristics of each individual style must be isolated and then the fusion of the styles evaluated for its effectiveness.</p>		
<p>Assessment:</p> <p>Set Composition</p>	<p>Assessment:</p> <p>Mock Exam in December</p> <p>Performance Solo & Ensemble</p> <p>2 compositions</p>		<p>Assessment:</p> <p>Performing and Composing submitted for moderation by 15 May</p>		<p>Assessment:</p> <p>Written examinations</p>



	AP1	AP1	AP2	AP2	AP3	AP3
	Intro to A Level	Vocal Music	Instrumental Music	Pop & Jazz	Film Music	Fusion
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give feedback every lesson	Assessment built into every lesson Worksheets, Q&A, peer assessment
Twelve	A Level Harmony Workbook	<p>J.S. Bach, <i>Cantata, Ein feste Burg, BWV 80:</i> Movements 1, 2 and 8</p> <p>Mozart, <i>The Magic Flute:</i> Act 1 Nos. 4 and 5</p> <p>Continued performance</p> <p>Bach Chorale Practice</p>	<p>Vivaldi, <i>Concerto in D Minor, Op. 3 No. 11</i></p> <p>Clara Schumann, <i>Piano Trio in G minor, Op.17:</i> Movement 1</p> <p>Continued performance</p> <p>Bach Chorale Practice</p>	<p>Courtney Pine: selected songs from <i>Back in the Day</i></p> <p>Kate Bush: selected songs from <i>Hounds of Love</i></p> <p>Continued performance</p> <p>Bach Chorale Practice</p>	<p>Danny Elfman, <i>Batman Returns</i> excerpts</p> <p>Rachel Portman, <i>The Duchess</i> excerpts</p> <p>Continued performance</p> <p>Bach Chorale Practice</p>	<p>Debussy, <i>Estampes:</i> Nos. 1 and 2</p> <p>Anoushka Shankar: <i>Breathing under water</i> selected tracks</p> <p>Familia Valera Miranda: <i>Caña quemada</i> selected songs</p> <p>Continued performance</p> <p>Bach Chorale Practice</p>



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	Assessment: Performance Listening Set Composition	Assessment: Mock Exam in December Performance Solo 2 compositions Bach Chorale	Assessment:	Assessment: Mock Written examinations & Performance and Bach Chorale
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