

**CURRICULUM MAP**

Subject	Music
Head of Department	Ms D Steele

SCHOOL INTENT**Rutlish School: Curriculum Intent**

Rutlish School provides a meaningful, broad and balanced curriculum which is accessible to all, as well as supports and challenges all students. Through all we do, we prepare students for opportunities, responsibilities and experiences later in life for them to be aware of their responsibilities and feel confident to participate and contribute to society. We aim to inspire, enable and facilitate lifelong learners that build on their individual strengths and capabilities and achieve their ambitions. We seek to support our students in becoming healthy, happy, successful modern people young adults, who are knowledgeable, kind, aware, confident, capable and skilful members of society.

The school aims to:

- ensure that the curriculum is designed for every student of every ability and every background to be supported in making the best possible progress and attainment from their starting point; all students can access the curriculum offer, with planning and teaching that support, stretch and challenge all learners across a full range of abilities, and making any reasonable adjustments required where particular needs are identified;
- provide a curriculum that is sequenced to build skills and knowledge throughout students' time at Rutlish School, to promote a deeper understanding of the world outside the classroom and equip them for their next steps in education, careers and in life;
- ensure that our curriculum offer support different educational and career pathways, including EBACC and vocational;
- ensure our curriculum consistently promotes high moral standards, social and self-awareness and allows students to formulate informed opinions on social issues such as, equality, diversity and inclusivity as well as the practical aspects of society;
- enrich the curriculum and provide opportunities for students to build cultural capital, enhance a wide range of skills and knowledge beyond requirements of the national curriculum, and personalise and apply learning in other contexts;
- provide students with the skills and knowledge necessary to becoming independent, analytical, critical, and innovative thinkers and encourage students' curiosity, creativity, self-expression, resilience, and confidence;
- provide consistent opportunities for students to develop and enhance their reading skills, and support is provided to ensure all students are able to access the curriculum.

DEPARTMENT INTENT

The Music programme at Rutlish delivers a broad curriculum of music from a range of historical and cultural perspectives. Students are invited to open their minds to new genres of music and explore them using a broad range of vocabulary. They are exposed to new instruments and traditions, both live and recorded. By broadening horizons, students develop their musical interests, passions and opinions. We have an extensive instrumental programme and boys can opt to have piano lessons, strings, guitar (lead, bass and acoustic) drums, brass and woodwind. Our tutors are professional musicians themselves and the boys have either 20 or 30mins lessons which are during the school day.

KEY STAGE 3 RATIONALE/ INTENT

Introduce the Music curriculum, outlining key areas of study in line with the National curriculum including: The Elements of Music, World Music, Blues, Gospel, Reggae, Modern music (Hip-Hop and Rap) and Film music.

To ensure students cover a wide range of music from around the world and through history.

For each student to learn basic musical skills including note reading, writing music and keyboard skills.

“At Key Stage 3 students experience music through performing, composing and listening. Topics include reggae, blues, folk, hip-hop, film music and the orchestra to name a few. Performances in lessons focus on keyboard and ukulele skills. Outside of lessons, musical opportunities at Rutlish are fast growing, with students able to take advantage of a range of clubs and projects.”

KEY STAGE 4 RATIONALE/ INTENT

Following EDEXCEL GCSE Music course we teach 8 set works ranging from modern day to pieces of music from history. Students learn about the 8 pieces and broaden their knowledge of the music curriculum and areas of study. Students enhance and improve their performance and composition abilities with regular practice, rehearsal, performance opportunities and coursework.

“The music qualification enables us to teach engaging content through the context of our new areas of study and set works. It includes four areas of study, each containing two set works which support the teaching of musical elements, musical contexts and musical language through specific pieces of music, across the different areas of study. The course shows real examples of how key musical content is used within specific pieces of music. It allows students to learn in-depth appraising skills in preparation for their assessments.”






	AUTUMN	SPRING	SUMMER
	<p>THEORY Elements of Music, Orchestra and Basic Theory</p> <p>Rhythm values Clapping Rhythm Reading Notes Lines and Spaces Major and Minor Chords The Elements of Music How Music Works: Blast Off Level -Video #2 -The 7 Elements of Music - YouTube</p> <p>PRACTICAL Elements of Music, Orchestra and Basic Theory Clapping Rhythms IWB How to Read Music - Episode 4: Counting and Clapping - YouTube Introduction to Rhythm Reading: Stage One - YouTube Group and Solo Singing (preparation for the Concert)</p> <p>LISTENING Elements of Music, Orchestra and Basic Theory This unit develops pupils' understanding of the process of composing by creating and performing music in response to musical and non-musical stimuli. It provides an opportunity for pupils new to the school to develop and demonstrate musical skills, knowledge and understanding achieved in years 5 and 6. Through performance and analysis students will be exposed to the elements of music. During the unit pupils will explore how sounds can be used descriptively, rhythmically and melodically to create a composition. They will learn the basics of notation and their way around a keyboard. Recognising instruments of the Orchestra (timbre and visual) Instruments of the Orchestra In this unit students will learn about instruments of the orchestra, tone colour and how they are used to help music tell a story. Students will explore the four sections of the orchestra, the individual instruments' features and their abilities and limitations. In performance students will improve their keyboarding skills and play melodies and motifs from Program music pieces.</p>	<p>THEORY African and World Music <u>In this unit</u>, students will firstly look at rhythms, using African music as their example. They will write and perform a short polyrhythm within a group before transforming it into the style of the hit show Stomp! The elements of music in African drumming - Music of Africa - OCR - GCSE Music Revision - OCR - BBC Bitesize</p> <p>PRACTICAL African and World Music Keyboard Work: Learn African Piano Chords and Rhythm - YouTube Drumming- Call and Response Exercises Call & Response Exercise - YouTube Djembe Lesson: Polyrhythmic Pulses in 12/8 - YouTube Stomp the Musical- Using Tuned and Un tuned items to create an ensemble. Stomp Live - Part 3 - Just clap your hands - YouTube</p> <p>LISTENING In this unit students will identify, explore and perform music from Africa, India and Indonesia, demonstrating understanding of their conventions and context. During this unit, pupils recognise some of the features of African, Indian and Indonesian music. They learn and develop musical ideas within the conventions of form and style. They learn about the cultures and contexts in which these genres are performed and begin to appreciate how they are performed. They invent melodic material, add their own accompaniments, and perform them. African Musical Instruments Pictures and Definition - YouTube OCR GCSE AoS3 African drumming revision - YouTube Types of drums</p>	<p>THEORY Form and Structure Musical Forms and Structures - Binary (AB), Ternary (ABA), Rondo (ABACADA...) Musical Phrases and Phrasing Markings. Musical Forms and Devices Instrumental Music 1700-1820 Western Classical Tradition 1650-1910 Secondary/Key Stage 3 Unit - Form and Structure (musicalcontexts.co.uk) - Dictation</p> <p>PRACTICAL Form and Structure This unit begins by establishing what is "Form and Structure" in music and why Form and Structure is important. Through performing, composing, improvising and listening and appraising, pupils then explore four different musical structures: Question and Answer Phrases, Binary Form, Ternary Form and Rondo Form.</p> <p>Major and Minor Scales</p> <p>In this unit of work students will recognise and explore major and minor tonalities through listening, aural analysis, theory and performance. They will learn to aurally identify tones and semitones and realise their use in major and minor scales as well as the importance of scales in composition. Students will develop their practical abilities by performing major and minor melodies, both independently and as part of a pair or group. Students will learn to use chords as a basic harmony for set pieces: chords C, F and G.</p> <p>LISTENING This unit develops pupils' ability to recognise, explore and use different musical structures and understand how they can create different effects. During the unit they learn about the importance of contrast and variety in musical structures. They learn how to sing a 'call and response' song and explore ostinato accompaniments (rhythmic and/or melodic). They create and develop pieces in both ternary and simple rondo form, making connections between the structure and its impact on the listener.</p> <p>Focus on Sound (listening)</p>



KEY SKILLS	<p>THEORY Notation- notes on the lines and spaces Using manuscript paper to draw notes Treble and Bass clef Note values and writing patterns to make 3, 4 and 6/8 Drawing and using rests</p> <p>PRACTICAL Finding the 8 notes of the scale of C on the piano Learning all the notes on the keyboard Improvising using a pentatonic scale Learning the functions of the keyboard Clapping and reading rhythm Counting patterns of 4 and including rests Singing for the Christmas Concert</p> <p>LISTENING Naming and recognising instruments of the orchestra How to follow a simple score by counting beats following one layer Introduction to dictation, is the note higher or lower</p>	<p>THEORY Counting and creating parts using triplets, rests, quavers, semi quavers etc.</p> <p>PRACTICAL Creating a rhythmic solo Performing as an ensemble Memorising parts Developing ensemble work Devising own parts Becoming a leader Refining parts and performing to the class</p> <p>LISTENING Naming African and World Instruments Understanding difference techniques of playing i.e. the table,</p>	
HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?	<p>THEORY The boys have a very mixed experience at Year 6, often very limited Music. Securing the basics is fundamental at Rutlish.</p> <p>PRACTICAL Most of the boys have limited practical experience. Counting beats, staying in time understanding what the symbols (key signature, time) are on the stave are relevant</p> <p>LISTENING To identify and names the different sections of the orchestra and instruments in them</p>	<p>THEORY Developing ensemble work Devising own parts Becoming a leader Refining parts and performing to the class</p> <p>PRACTICAL Learning how to play rhythmic chords and stabs</p> <p>LISTENING Recognising Marimba, Djembe, tabla, performing techniques</p>	
ASSESSMENTS Summative and Formative as applicable	<p>THEORY Grade 1 theory paper 1x exemplar_2017_en.pdf (abrs.org) Padlet page- to upload Theory paper Dictation Tests KS3 fundamental elements of music - pitch and duration (educationquizzes.com) KS3 time and key signatures - including beats and quavers (educationquizzes.com)</p> <p>PRACTICAL <u>Pentatonic scale improvisation with backing track paired/solo assessment</u> PIANO IMPROVISATION FOR BEGINNERS - just play the black keys!!! - YouTube Composition- Structure based pieces demonstrated all four sections of the orchestra: Strings Woodwind, Brass and Percussion</p> <p>LISTENING Listening tests completed in books -Instruments of the Orchestra - Listening Test 01 - YouTube -Guess the Instrument 20 Musical Instrument Sounds Quiz -Music Trivia - YouTube -Guess the instrument sound. - YouTube -Instruments quiz - YouTube</p>	<p>THEORY Score reading Polyrhythm</p> <p>PRACTICAL -Gamelan Pentatonic piece on the keyboard using LH and RH -Composition- live layer of Pentatonic notes. Instruments of the World. -Muse Score creating a Pentatonic piece and/or notating a piece from Africa or India</p> <p>LISTNEING -African Instrument Quiz KS3 indian musical genres - the rhythm of tal (educationquizzes.com)</p>	<p>LISTNEING KS3 form and structure - ternary and binary forms (educationquizzes.com)</p>



FEEDBACK SUPPORTS LEARNING	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 
LINKS TO THE WORLD i.e. links to careers; equality; gender, class, ethnicity, etc.; different subjects	<p>Orchestras of the Word- Flash Mobs Composers from around the World Musical cultures</p>	<p>African Culture Indian Culture Traditions How polyrhythm, African Music is used in other pieces i.e Release GCSE set work (djembe, talking drum)</p>	
SPECIALIST VOCABULARY	<p>Rhythm Timbre Tonality Structure Major Minor Staff Crotchet Minim Semibreve Quaver Treble Clef Bass Clef</p>	<p>Polyrhythm Ostinato Djembe Call and response Fusion</p>	<p>Q&A/Call and Response Phrases, Binary Form (AB), Ternary Form (ABA), Rondo Form (ABACADA..), Phrase, Melody, Harmony, Ostinato, Drone, Treble Clef Pitch Notation ABA ABACAD AABB Ternary Binary Strophic Rondo Structure Form</p>
QUALITY FIRST TEACHING	<ul style="list-style-type: none"> ✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc. ✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc. ✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading ✓ Opportunities to apply key concepts and address misconceptions 		



	AUTUMN	SPRING	SUMMER
KNOWLEDGE	<p><u>THEORY</u> Blues and Jazz Blues Scales in C, F G Accidentals (sharps and flats) Notes in a Walking Bass Chords 1, 4 and 5 as a progression Playing in time with different tempos 120, 100, 90 etc. Jazz chords- flattened 7th and augmented chords. Students learn key rhythmic terms: syncopation, polyrhythm and ostinato and apply these terms in individual, small group and class performance.</p> <p><u>PRACTICAL</u> Blues and Jazz Keyboard Skills: learning the Melody of simple Gospel pieces including. Oh Happy Day This Little Light of Mine Swing Low</p> <p><u>LISTENING</u> Blues and Jazz This unit develops pupils' ability to identify, explore and make creative use of musical devices found in Blues, Jazz and Gospel music. During this unit, pupils learn some basic approaches to improvisation. They learn the to fit a melody within the 12-bar blues, improvise using chord/scale relationships and apply that understanding by developing patterns in a diatonic sequence. They analyse style and characteristics aurally, use ICT as an aid to practice, and begin to understand the importance of improvisation to jazz, religious and pop genres. Gospel Jazz and Blues Harry and Meghan's Wedding (Stand By Me) BGT Gospel Choir Sister Act –This Little Light of Mine Swing Low</p>	<p><u>THEORY</u> Caribbean and Reggae Performing syncopation, 2nd and 4th beats Writing and performing triplets Reading and writing dotted notes</p> <p><u>PRACTICAL</u> Caribbean and Reggae Songs by Bob Marley, UB40, Corrine Bailey Rae Keyboard and Singing No Woman No Cry Three Little Birds One Love</p> <p><u>LISTENING</u> This unit develop pupils' ability to identify, explore and make creative use of musical devices found in Caribbean music: Reggae. Students learn key rhythmic terms: syncopation, polyrhythm and ostinato and apply these terms in individual, small group and class performance. Students become more familiar with rhythmic notation and timbre and develop their ideas through experimenting with instruments, rhythm, melody and form.</p>	<p><u>THEORY</u> Folk and Modes This unit investigates some of the different techniques of Musical Accompaniments through the exploration of Folk Songs. The concept of Harmony, relating specifically to Intervals, is reinforced through progressively more complex Musical Accompaniments from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti Bass patterns (root, third, fifth). The concept of Harmony is developed further in the exploration and addition of Counter Melodies (in fourths and fifths) in Folk Songs.</p> <p><u>PRACTICAL</u> Folk and Modes The unit takes "The Wellerman" Sea Shanty as its case study where pupils 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.</p> <p>Other Folk Songs are also given in Lead Sheet notation: "Drunken Sailor", "Soldier Soldier", "Scarborough Fair" and "Early One Morning".</p> <p>Secondary/Key Stage 3 Unit - Folk Music (musicalcontexts.co.uk)</p> <p><u>LISTENING</u> Folk and Modes In this unit, students improve their knowledge and understanding of genre and study new tonalities. Students will identify features of these styles of music and become more familiar with identifying and using musical elements.</p> <p>Students will make creative use of these elements in performance and develop their practical skills both individually and as part of a group. Improvisation will be improved with the introduction of pentatonic scales and folk tonalities.</p> <p>Modes Students improve their knowledge and understanding of genre and study new tonalities. Students will identify features of these styles of music and become more familiar with identifying and using musical elements.</p>
KEY SKILLS	<p><u>THEORY</u> Performing with a backing track and walking bass in C) <u>Simple Score reading</u> of the pieces (on the IWB) and printed out.</p> <p><u>PRACTICAL</u> Improvisation using the Blues scale of C, F or G. Using the LH to perform a bass line. Using rhythm to create an improvised line i.e 'spicy chicken'</p> <p><u>LISTENING</u> Identifying the timbre of the instruments found in different genres. Male and Female vocals.</p>	<p><u>THEORY</u> Writing chords with a root, 3rd and 5th Writing use a bass clef Clapping a syncopated rhythm Writing melody using tied notes</p> <p><u>PRACTICAL</u> Composition-playing a syncopated live layer on the midi keyboard with metronome, in time Using rests and tied notes</p> <p><u>LISTENING</u> Students analyse their work and the work of others, developing, refining and structuring their ideas whilst developing their skills in communication and planning</p>	<p><u>THEORY</u> Writing Modes onto the staff Intervals 4ths and 5ths Learn D Dorian scale. Learn to improvise over Dm, Em, F chords.</p> <p><u>PRACTICAL</u> During this unit, pupils will develop their knowledge and understanding of Folk Music as a "traditional" musical genre, explore the musical instruments, timbres and sonorities commonly associated with Folk Music performance, the texture and basic form and structure of Folk Songs and further their knowledge of performing Chords in different Accompaniment patterns on either keyboard/piano, guitar or ukulele.</p> <p><u>LISTENING</u> Students will make creative use of these elements in performance and develop their practical skills both individually and as part of a group. Improvisation will be improved with the introduction of modal scales and tonalities.</p>



HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?	<p>THEORY Students are expected to play in time and develop their listening skills. Playing as a duet. Understanding how rests are used and written on the score.</p> <p>PRACTICAL Using Muse Score to create a Blues or Jazz piece.</p> <p>LISTENING Being able to discuss and differentiate styles. Explaining the subtle difference of style and making comparisons about instruments (timbre) and notation.</p>	The boys have the opportunity to play with both hands. Duet-performing a chord pattern as an accompaniment	The boys have the opportunity to play with both hands. Duet-performing a chord pattern as an accompaniment
ASSESSMENTS Summative and Formative as applicable	<p>THEORY Writing out the notes of the Blues Scale on a stave.</p> <p>PRACTICAL <u>Composition:</u> Creating a piece in a Blues style, using traditional instruments including Trumpet, double bass, drums, trumpet, saxophone and piano. Creating a solo section. Performance: Performing with a backing track, duet or solo improvising using the Blues Scales.</p> <p>LISTENING <u>Listening Assessment Similarities and differences between two of the genres i.e./ Jazz V Blues Dizzy Gillespie and Muddy Waters.</u></p>	<p>THEORY Assessment: Key word test on polyrhythm, Caribbean instruments, Reggae artists Grade 2 Theory Paper</p> <p>PRACTICAL Practical performance of one of Bob Marley's songs. Composition- creating a Reggae/Caribbean piece using steel pans, drums and syncopation</p> <p>LISTENING Familiar and unfamiliar</p> <p>Bob Marley V UB40 extended writing task</p>	<p>THEORY Grade 3 Theory Paper</p> <p>PRACTICAL Individual solo performance of one of a folk piece. Composition. Focus: To write a piece using Celtic Instruments.</p> <p>LISTENING Listening Test Contemporary British folk music test questions - AQA - GCSE Music Revision - BBC Bitesize Mumford and Sons</p>
FEEDBACK SUPPORTS LEARNING	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p>✓</p>	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p>✓</p>	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p>✓</p>
LINKS TO THE WORLD i.e. links to careers; equality; gender, class, ethnicity, etc.; different subjects	Past and present Jazz, Blues and Gospel singers. Aretha Franklin to Amy Winehouse. Male and female, diverse cultures.	Rastafarianism World Peace Protests Political Music	Celtic Music Festivals
SPECIALIST VOCABULARY	_Call and Response Augmented Diminished Flats Sharps Improvisation	_Syncopation Swung Rhythm Dotted Notes Triplets Political unrest Rastafarianism	_Dorian Median Mode Pentatonic
QUALITY FIRST TEACHING	<ul style="list-style-type: none"> ✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc. ✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc. ✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading ✓ Opportunities to apply key concepts and address misconceptions 		



YEAR 9

KNOWLEDGE

AUTUMN

THEORY**Hip Hop and Rap**

Writing Lyrics [Writing lyrics - KS3 Music - BBC Bitesize - BBC Bitesize](#)

In this unit, students will compose and perform their own music, in the style of a hip-hop song using Muse Score or Logic.

PRACTICAL**Hip Hop and Rap**

Learning to play the Ostinato's of various Hip Hop/Rap songs including The Real Slim Shady

LISTENING**Hip-hop and Rap**

-In this unit, pupils will explore the social and cultural associations of hip-hop and rap, its origins and perform a hip-hop ostinato.

-Knowledge of the history and background of Rap/Hip Hop Music
Understanding of how the genre started, who was involved and some of the vocal techniques used

Skills by performing part of a rap as a class

-Knowledge of the use of slang words in rap music

Understanding of why slang is used in rap music

Skills by listening to examples of slang used in rap music

-Knowledge of alternative genres within rap music

Understanding of when and how Gangsta Rap started

Skills by planning a rap composition

Knowledge of the use of rhyme in rap song lyrics

Understanding of how to create a simple rhyming rap song based on a given structure

Skills by performing in groups and creating a simple composition

-Knowledge of collaboration in music

Skills by refining their work and making improvements

Awareness of how to improve their work

Knowledge of the musical elements used in a typical rap song

Understanding of how to use each of the musical elements in their work

Skills by performing in front of an audience

SPRING

THEORY**Fusion Music**

-To create a piece of Fusion using two or more different genres:

Examples of Fusion Compositions

[2019 GCSE Music composition | Grade 9 - YouTube](#)

-To take two pieces (any genre) and fuse two or more elements to create a fusion piece. To use Muse Score to create a score of the Fusion.

-Scales

-Circle of Fifths

-Chords (broken and block)

Find out about fusion musician Ravi Shankar.

Learn about composing and improvising **fusion** music.

Explore the musical terms **drone**, **tala** and **raga**.

PRACTICAL**Fusion**

To learn play and perform two different types of Celtic Music and to combine as a Fusion.

-To take two pieces (any genre) and fuse two or more elements to create a fusion piece.

-Fusion music describes what happens when musical styles are combined together to make something new.

-Fusion music usually combines two different styles.
-Successful fusion music is often controversial as it tries to combine the traditional and the new, mixing things up.
-When two styles

of music are fused in this way, it can create a new scene of musicians, new record labels and events where musicians can meet up and exchange ideas.

LISTENING**Fusion**

-In this unit, students will explore and perform examples of Musical fusions. They will be introduced to two set works from the 2016 GCSE -Music spec which exemplify fusion.

-Listening Work [Fusion music - KS3 Music - BBC Bitesize - BBC Bitesize](#)

-GCSE Links

-Afro Kelt Sound System Release [7. Release from 'Volume 2: Release' - Afro](#)

[Celt Sound System - YouTube](#)

-Samba: [Samba Em Preludio by Esperanza Spalding - Analysis 1 - YouTube](#)

SUMMER

THEORY**Film Music**

[Compose your own film music - with Hans Zimmer and Ten Pieces - KS3 Music - BBC Bitesize - BBC Bitesize](#)

Students will understand and the create using compositional devices such as leitmotif, repetition, sequence, ostinato, concord, dischord, pedal and synchronisation of music and image.

PRACTICAL**Film Music**

To be able to learn, play and perform different theme runes from films including:

Star Wars and the Music of John Williams

Silent Hill and Gaming Music

Harry Potter

Schindlers List

Link to GCSE Syllabus:




Star Wars [Star Wars: Main Titles and Rebel Blockade Runner \(GCSE Music Set Work\) - YouTube](#)

LISTENING**Film Music**

In this unit students will explore the history and relationship of music and moving image from silent movies up to present day cinema. Through this they will identify how the elements of music are manipulated in order to exaggerate and enhance moving image.

Students will create their own short moving image and create appropriate music to enhance it, taking particular care with structure, harmony, tempo, dynamics and use of studio effects to do so. This demanding project requires students to produce something original which is entirely their own and has been created with a small team of classmates.






KEY SKILLS	See above	<p>THEORY To lean and play the notes of the Raga Scale (Indian) How to play your composition? You have three parts to play: melody drone rhythm</p> <p>PRACTICAL To find the notes on the keyboard to be able to play different styles including a jig, reel, drone, raga.</p> <p>LISTENING -To identify the techniques and instruments used in different examples of Fusion. -To discuss and demonstrate how different pieces are used.</p>	To be able to manipulate sound to create: tension and suspension using chromaticism.
ASSESSMENTS Summative and Formative as applicable	<p>Assessment – class performance of all raps composed – recorded. Starter – recap work from previous lessons and reiterate success criteria. Complete Lesson objectives page 6 Activity (short)– allow students to work in groups and complete their rap ready for performance and recording. Activity – Record and level work to criteria Plenary – complete self assessment and effort grids. Complete self assessment and effort</p>	<p>THEORY Final Fusion piece either on Muse Score, Logic</p> <p>PRACTICAL Final Fusion Piece on Keyboard</p> <p>LISTENING Listening Test Fusion music - KS3 Music - BBC Bitesize - BBC Bitesize</p>	<p>THEORY Compose your own Dr Who Theme tune; Compose your own Doctor Who theme - with Delia Derbyshire and Ten Pieces - KS3 Music - BBC Bitesize - BBC Bitesize</p>
FEEDBACK SUPPORTS LEARNING	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 
LINKS TO THE WORLD	Hamilton: Why The Musical Features Hip-Hop and Rap Screen Rant		
SPECIALIST VOCABULARY	<p>MCs - Masters of Ceremonies - another term for people who rap. Couplet - A pair of rhyming words. internal rhyme / assonance - Matching the sounds of words within lines as well as at the ends of each line. Grime - A type of rap from the UK with high energy, electronic sounds, and new flows and rhyme patterns. sound system - Large outdoor speaker systems which originated in Jamaica and were often run by a group of DJs and MCs. B-boys - Breakdancers - this originated with people who danced to the DJs playing breaks in hip-hop music. (Breaks are the repeated drum breakdowns from existing tracks.) Highlife - A style from Ghana featuring horns and guitars. Afrobeat - The style created by Fela Kuti, fusing highlife with African rhythms. Don't confuse this with 'Afrobeats', a contemporary style with more electronic sounds and often rap. jazz fusion - A style combining rock and jazz</p>		
QUALITY FIRST TEACHING	<ul style="list-style-type: none"> ✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc. ✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc. ✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading ✓ Opportunities to apply key concepts and address misconceptions 		



KS4			
	Composition	Practical	Listening Paper
KNOWLEDGE	<p>Developing musical ideas ● Compositional techniques and strategies ● Ensuring technical control and coherence ● Methods of notating composition scores</p> <p>Students should compose their music with control, expressing the music as appropriate to its style and mood. Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below.</p>	<p>Overview The purpose of this component is to assess students' performing skills in both a solo and ensemble context. Students should be given the opportunity to rehearse and refine performances on their chosen instrument or voice, developing technical control, expression and interpretative skills. This component will encourage students to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and their own musical interests and skills. This includes the ability to make music individually and in groups, and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music. The areas of content covered are: ● solo performing ● ensemble performing ● approaches to performing.</p>	<p>Instrumental Music 1700–1820 ● J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major ● L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique' Vocal Music ● H Purcell: Music for a While ● Queen: Killer Queen (from the album 'Sheer Heart Attack') Music for Stage and Screen ● S Schwartz: Defying Gravity (from the album of the cast recording of Wicked) ● J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope) Fusions ● Afro Celt Sound System: Release (from the album 'Volume 2: Release') ● Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</p>
KEY SKILLS	<p>Content overview</p> <ul style="list-style-type: none"> ● Developing musical ideas ● Compositional techniques and strategies ● Ensuring technical control and coherence ● Methods of notating composition scores. <p>Students will be required to demonstrate the ability to: ● make use of musical elements, techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others ● compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.</p> <p>Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below: ● reading and writing of staff notation ● major and minor chords and associated chord symbols ● recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.</p>	<p>Students will be required to demonstrate the ability to: ● make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology ● perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music ● students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. Recordings of performances (using any instruments and/or technology) may not be edited afterwards ● for this component, students can use any instrument for their solo and/or ensemble pieces, including those that make use of music technology (e.g. electric guitar)</p>	<p>Instrumental Music 1700–1820 ● J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major ● L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique' Vocal Music ● H Purcell: Music for a While ● Queen: Killer Queen (from the album 'Sheer Heart Attack') Music for Stage and Screen ● S Schwartz: Defying Gravity (from the album of the cast recording of Wicked) ● J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope) Fusions ● Afro Celt Sound System: Release (from the album 'Volume 2: Release') ● Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</p> <p>Students will be assessed on their ability to identify aurally the key musical features in some of the set works from the areas of study. They should understand the context within which the set works were composed and their place within the area of study as a whole. Students will also be expected to express and justify opinions on the set work extracts and complete short musical dictation and staff notation questions</p>
HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?	<p>The musical elements are listed below: ● organisation of pitch ● tonality ● structure ● sonority ● texture ● tempo, metre and rhythm ● dynamics. Musical contexts Students should take into account the effect of the purpose and intention of their composition, and the effect of audience, time and place when composing their pieces.</p> <p>Students should compose their music with control, expressing the music as appropriate to its style and mood. Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below.</p>	<p>Areas of study Students will learn the musical elements, musical contexts and musical language in depth through four compulsory areas of study. The areas of study are: ● Instrumental Music 1700–1820 ● Vocal Music ● Music for Stage and Screen ● Fusions. These areas of study enable students' listening and appraising to understand music across a variety of styles and genres. Each area of study includes two set works that should be studied in detail. These set works will enable students to develop their knowledge and understanding of musical elements, musical contexts and musical language in depth, and within the context of the area of study. Teachers should enable students to draw connections and links between the set works within each area of study and also explore the connections with the other areas of study. For each area of study, students are expected to use appropriate terminology and vocabulary associated with the genres, styles and features of the area of study.</p>	



ASSESSMENTS Summative and Formative as applicable	<p>Assessment overview ● Students compose two compositions, of at least three minutes' combined duration ● One composition to a brief set by Pearson, of at least one minute in duration. ● One free composition set by the student, of at least one minute in duration. ● Each composition will be out of 30 marks. ● Internally marked and externally moderated.</p>	<p>Students must perform: ● solo performance: this must be of at least one minute in duration, and may comprise one or more pieces ● ensemble performance: this must be of at least one minute in duration, and may comprise one or more pieces. ● total performance time across both performances must be a minimum of four minutes of music.</p>	<p>Assessment overview The paper is made up of two sections and is out of a total of 80 marks. Section A – Areas of study, dictation, and unfamiliar pieces (68 marks) ● Six questions related to six of the eight set works. ● One short melody/rhythm completion exercise. ● One question on an unfamiliar piece (skeleton score provided) with questions on its musical elements, musical contexts and musical language. Section B – Extended response comparison between a set work and one unfamiliar piece (12 marks) ● One question that asks students to compare and/or evaluate the musical elements, musical contexts and musical language of one set work with one unfamiliar piece of music. ● A CD with the music extracts will be played to all students at the same time and will repeat the extracts a set number of times.</p> <p>Assessment information ● This is an externally set and assessed examination ● First assessment: May/June 2018. ● This component consists of 80 marks. ● The assessment is 1 hour and 45 minutes. ● The assessment consists of nine questions. ● Students must answer all questions. ● The paper will include multiple-choice, short open, and extended writing questions</p> <p>There are two sections in the examination: o Section A: 68 marks o Section B: 12 marks ● The extracts of the pieces of music will be played on CD to all students taking the examination paper.</p> <p>Further details for Section A include: ● eight questions requiring students to respond to extracts of music on CD, of which: o six questions will be based on extracts of the set works o one question will be on musical dictation. This will be worth 6–10 marks o one question will be on an unfamiliar piece (closely related to a set work) with an accompanying skeleton score. This will be worth 8 marks.</p> <p>Section B In Section B, students will be asked to compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks.</p>
FEEDBACK SUPPORTS LEARNING	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> 
LINKS TO THE WORLD <small>i.e. links to careers; equality; gender, class, ethnicity, etc.; different subjects</small>	<p>_Cognitive skills ● Non-routine problem solving – expert thinking, metacognition, creativity. ● Systems thinking – decision making and reasoning. ● Critical thinking – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills. ● ICT literacy – access, manage, integrate, evaluate, construct and communicate. [3] Interpersonal skills ● Communication – active listening, oral communication, written communication, assertive communication and non-verbal communication. ● Relationship-building skills – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. ● Collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.</p> <p>Intrapersonal skills ● Adaptability – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments. ● Self-management and self-development – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.</p>		
SPECIALIST VOCABULARY	<p><u>Page 64-73 onwards of the spec has all the key vocabulary needed for GCSE</u></p> <p>GCSE Music (pearson.com)</p>		
QUALITY FIRST TEACHING	<ul style="list-style-type: none"> ✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc. ✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc. ✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading ✓ Opportunities to apply key concepts and address misconceptions 		