

### Overall Curriculum Intent – Music

The overall curriculum intent of music is to establish a key understanding of the elements of music through a range of activities incorporating the three main pillars of music (appraising, performing and composing). By the end of their five year journey students will have an in-depth understanding of the key elements of music (DR PITTS) and will be able to apply this knowledge to a variety of genres and styles of music. They will also develop their performance skills through performing both individually and as part of an ensemble. They will also be able to compose and develop their own piece of music, both individually and as part of an ensemble.

	Half Term 1 DR PITTS & DYNAMICS (Performance Skills)	Half Term 2 RHYTHM & METRE (Composition Skills)	Half Term 3 PITCH & TEMPO (He's a Pirate)	Half Term 4 TIMBRE & TEXTURE (Ode to Joy)	Half Term 5 FORM & STRUCTURE (Recurring Rondos)
<b>Knowledge Introduced</b>	<ul style="list-style-type: none"> <li>Introduction to DR PITTS. Understanding of how it is utilised in a musical context.</li> <li>In-depth introduction of dynamics. Understanding definitions of loud and quiet and changes in dynamics.</li> <li>Being able to identify certain dynamics and changes in them through appraising.</li> <li>Developing skills on the keyboard through performing In the Hall of the Mountain King. Developing performances through changes in dynamics.</li> </ul>	<ul style="list-style-type: none"> <li>Revisit of DR PITTS with focus on rhythm.</li> <li>Understanding of metre and pulse through performance pieces.</li> <li>Introduction to basic note values through listening and performing contexts.</li> <li>Performing various pieces which focus on developing pupil understanding of rhythm and metre.</li> <li>Performing in an ensemble context to develop pupils understanding of performing with a group.</li> </ul>	<ul style="list-style-type: none"> <li>Revisit of DR PITTS with focus on pitch and tempo.</li> <li>Introduction to notes on the treble staff. Identifying notes on the lines and notes in the spaces.</li> <li>Understanding of score-reading. How notes move and reflect pitch.</li> <li>Understanding key Italian terms of tempo and how they are used to describe a piece of music.</li> <li>Identifying pitch and tempo changes through appraising activities.</li> <li>Performing a piece of music (He's a Pirate) to reflect understanding of pitch and tempo.</li> </ul>	<ul style="list-style-type: none"> <li>Revisit of DR PITTS with focus on instruments and texture.</li> <li>Recap of instrumental families and introduction to timbre.</li> <li>Demonstrating understanding of timbre through appraising and performance activities.</li> <li>Development of understanding of texture. Moving from basic terms (thin and thick) to more complex terms (monophonic, homophonic, polyphonic).</li> <li>Rehearsals of Ode to Joy through an ensemble context. Pupils have different roles within the performance (melody/accompaniment).</li> </ul>	<ul style="list-style-type: none"> <li>Revisit of DR PITTS with focus on structure.</li> <li>Introduction to key forms in music (binary, ternary, rondo) and understanding their definitions.</li> <li>Performing pieces of music in binary, ternary and rondo form.</li> <li>Developing pieces of music to reflect binary, ternary and rondo form.</li> <li>Introduction to theme and variation form. Understanding how to vary a piece of music through DR PITTS.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	<p><i>What are the key bits of knowledge that form the building blocks</i></p> <p><i>What are the key vocabulary concepts</i></p> <p>DR PITTS (Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure)</p> <p>Key dynamic markings (<b>forte, piano</b>) and symbols (<b><i>f and p</i></b>)</p> <p>Changes in dynamics (<b>crescendo, diminuendo</b>)</p> <p>Keyboard skills</p>	<p>Rhythm:</p> <p>Semibreve, Minim, Crotchet, Quaver</p> <p>Rest</p> <p>Chord</p> <p>Metre</p> <p>Pulse</p> <p>Bar</p> <p>Bar line</p> <p>Chord</p>	<p>Scales – Major and Minor</p> <p>High and Low</p> <p>Treble notes – lines and spaces</p> <p>Score movement – pitch</p> <p>Common Italian tempo terms e.g. allegro, andante, largo.</p>	<p>Musical Families – <b>Brass, Percussion, Woodwind, Strings, Voice</b></p> <p>Standard contemporary instrument types eg electric guitar, synthesisers</p> <p>Timbre</p> <p>Thick</p> <p>Thin</p>	<p>Binary</p> <p>Ternary</p> <p>Rondo</p> <p>Melody</p> <p>Ostinato</p> <p>Drone</p> <p>Improvisation</p>
<b>Knowledge revisited</b>	<p>Expanding on basic appraising from KS2.</p> <p>Perform in solo contexts from KS2</p>	<p>DR PITTS from previous topic.</p> <p>Expanding understanding of staff and musical notation/rhythms from KS2.</p>	<p>DR PITTS</p> <p>Expanding understanding of staff and musical notation/rhythms from KS2.</p>	<p>DR PITTS</p> <p>Recognition of instruments and families (BPWS)</p> <p>Score reading.</p> <p>Perform as part of ensemble from KS2</p>	<p>DR PITTS</p> <p>Score reading.</p> <p>Performing in ensemble contexts.</p> <p>Understanding of musical composition.</p>
<b>CEIAG Links/ Opportunities</b>	<p>GB 3 – Addressing the needs of each pupil.</p>	<p>GB 4 – Linking curriculum teaching to careers.</p> <p>GB 6 – Experiences of workplaces</p>	<p>GB 4 – Linking curriculum learning to careers.</p>	<p>GB 5 – Encounters with employers and employees</p>	<p>GB 3 – Addressing the needs of each pupil.</p>

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	Melody and Dynamics (Film Music)	Melody and Rhythm (Variations)	Melody and Pitch (Musicals)	Melody and Form/Structure (Popular Music)	Melody and Texture (Minimalism)
<b>Knowledge Introduced</b>	<ul style="list-style-type: none"> <li>Understanding how melody and dynamics are used and developed within a film music setting.</li> <li>Critically appraising different genres of film music through the lens of dynamics and melody.</li> <li>Introducing leitmotifs and investigating how they are used to create atmosphere.</li> <li>Performing specific leitmotifs (Harry Potter, Darth Vader) and manipulating them through dynamics to convey a certain mood.</li> <li>Opportunity to compose own leitmotif for certain scene.</li> <li>Contextually understanding the history of film music and certain notable composers.</li> </ul>	<ul style="list-style-type: none"> <li>Revisit of rhythm, applied through a Variation context.</li> <li>Understanding key rhythmic and melodic elements of variation form and identifying them through appraising activities.</li> <li>Developing performance piece (Frere Jacques) using a variety of variations.</li> <li>Performing Frere Jacques as a soloist and as part of an ensemble.</li> <li>Contextually understanding the history of variation form and where you would likely hear it.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding how melody and pitch are used and developed within musicals.</li> <li>Critically appraising different genres/styles of musicals with a focus around melody and pitch.</li> <li>Understanding and recognising different voice types during songs in musicals.</li> <li>Performing certain pieces from musicals both as a soloist and part of an ensemble.</li> <li>Contextually understanding the history of musicals and notable composers.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding how melody, form and structure are used and developed through a popular music lens.</li> <li>Recognising different sections within pop music and describing their features.</li> <li>Understanding and recognising different forms in popular music through critical appraisal.</li> <li>Performing a piece of popular music as an ensemble, understanding the different parts that construct a piece of popular music.</li> <li>Contextually understanding the history of popular music.</li> </ul>	<ul style="list-style-type: none"> <li>Understanding how melody and texture are applied within minimalism.</li> <li>Revisiting of texture through a minimalistic context and understanding key textural devices (phase-shift).</li> <li>Critically appraising pieces of minimalist music and identifying key melodic and textural devices.</li> <li>Performing a range of minimalist music both as a soloist and as part of an ensemble.</li> <li>Contextually understanding the history of minimalism and key composers.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	Pianissimo Piano Mezzo-piano Mezzo-forte Forte Fortissimo Crescendo Diminuendo Sforzando  Leitmotif	Semibreve, minim, crotchet, quaver, semiquaver Dotted Rest Augmentation Diminution Major Minor	Conjunct Disjunct Triadic Syllabic Melisma Soprano Alto Tenor Bass Unison Falsetto Belting	Intro Verse Chorus Bridge Outro  Verse-chorus form 32-bar form  Riff Chords	Layering Monophonic Homophonic Polyphonic Phase-shift Ostinato
<b>Knowledge revisited</b>	Basic dynamic terms from Y7 (piano, forte, crescendo, diminuendo).	Note values from Y7 (semibreve, minim, crotchet, quaver)	Tonality – major and minor. Pitch – high low.	Understanding of structure from Y7 WCT structure from Y7 – Binary, Ternary and Rondo and how they are constructed.	Texture from Y7 – Thin and thick. Ostinato
<b>CEIAG Links/ Opportunities</b>	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil.

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	DR PITTS & Western Classical Tradition	DR PITTS & Caribbean Music	DR PITTS & World Music	DR PITTS & Blues	DR PITTS & Rock
<b>Knowledge Introduced</b>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Western Classical Tradition.</li> <li>Critically appraising WCT pieces using DR PITTS.</li> <li>Understanding context and musical features of three crucial periods of music (Baroque, Classical and Romantic).</li> <li>Performing key musical pieces from each era and understanding their key features.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Caribbean Music.</li> <li>Critically appraising Caribbean music using DR PITTS.</li> <li>Understanding context and musical features of significant genres of Caribbean Music (e.g. Reggae).</li> <li>Performing a range of Caribbean pieces in solo and ensemble contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of World Music.</li> <li>Critically appraising different pieces of World Music using DR PITTS.</li> <li>Understanding context and musical features of significant styles of World Music (African, South American). Building on understanding from Caribbean Music.</li> <li>Performing a range of African and South American pieces in solo and ensemble contexts.</li> <li>Taking a deeper look at instrumentation within each style, contrasting with Western music.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Blues.</li> <li>Understanding the origin of Blues music and the styles adopted from African music studied in previous unit.</li> <li>Performing Blues pieces in solo and ensemble contexts.</li> <li>Composing own Blues pieces with opportunities to improvise on chosen instruments.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Rock.</li> <li>Understanding the origin of Rock music and influence of Blues.</li> <li>Contextually understanding development of Rock music beginning with Rock 'n' Roll and progressing through to modern styles.</li> <li>Performing Rock pieces in solo and ensemble contexts.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	Baroque Classical Romantic <b>All key elements that are contained within each period.</b> DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Off-beat Syncopation Chords Improvisation Call and Response Primary Chords DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Call and response Improvisation Ostinato Polyrhythm Syncopation DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Call and response Improvisation Blues Scale 12-Bar Blues Seventh Chords AAB Swing rhythm DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Hook Riff Structure of Rock music revisited from Y8: Intro, Verse, Chorus etc. Popular Music Forms: Verse-Chorus, 32-Bar Form Accompaniment Primary chords Secondary chords Power chord DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure
<b>Knowledge revisited</b>	DR PITTS	DR PITTS Chords Improvisation	DR PITTS Ostinato Improvisation	DR PITTS Chords 12-Bar Blues Improvisation	Popular Music SOW from Y8 DR PITTS
<b>CEIAG Links/ Opportunities</b>	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil.

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	DR PITTS & African Music	DR PITTS & Caribbean Music	DR PITTS & Samba	DR PITTS & Blues	DR PITTS & Rock	DR PITTS & Western Classical Tradition
<b>Knowledge Introduced</b>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of African music.</li> <li>Critically appraising different pieces of African music using DR PITTS.</li> <li>Understanding context and musical features of significant of African music</li> <li>Performing a range of African pieces in solo and ensemble contexts.</li> <li>Taking a deeper look at instrumentation within the African culture, contrasting with Western music.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Caribbean Music.</li> <li>Critically appraising Caribbean music using DR PITTS.</li> <li>Understanding context and musical features of significant genres of Caribbean Music (e.g. Reggae).</li> <li>Creating links between Caribbean music and African music.</li> <li>Performing a range of Caribbean pieces in solo and ensemble contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Samba.</li> <li>Critically appraising different pieces of Samba using DR PITTS.</li> <li>Understanding context and musical features of significant of Samba.</li> <li>Creating links between Samba, Caribbean music, and African music.</li> <li>Understanding fusion and its features.</li> <li>Performing a range of Samba pieces in solo and ensemble contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Blues.</li> <li>Understanding the origin of Blues music and the styles adopted from African music studied in previous unit.</li> <li>Performing Blues pieces in solo and ensemble contexts. Composing own Blues pieces with opportunities to improvise on chosen instruments.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Rock.</li> <li>Understanding the origin of Rock music and influence of Blues.</li> <li>Contextually understanding development of Rock music beginning with Rock 'n' Roll and progressing through to modern styles.</li> <li>Performing Rock pieces in solo and ensemble contexts.</li> </ul>	<ul style="list-style-type: none"> <li>Applying the elements of music established in Y7 and Y8 (DR PITTS) to the context of Western Classical Tradition.</li> <li>Critically appraising WCT pieces using DR PITTS.</li> <li>Understanding context and musical features of three crucial periods of music (Baroque, Classical and Romantic). Performing key musical pieces from each era and understanding their key features.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	Call and response Improvisation Cyclic rhythm Polyrhythm Syncopation DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Off-beat Syncopation Chords Improvisation Call and response Primary chords DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Call and response Improvisation Cyclic rhythm Polyrhythm Syncopation DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Call and response Improvisation Blues Scale 12-Bar Blues AAB Swing rhythm DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Hook Riff Structure of Rock music revisited from Y8: Intro, Verse, Chorus etc. Popular Music Forms: Verse-Chorus, 32-Bar Form Primary chords Secondary chords Power chord 7 <sup>th</sup> Chords DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure	Baroque Classical Romantic <b>All key elements that are contained within each period.</b> DR PITTS: Dynamics, Rhythm, Pitch, Instruments, Tempo, Texture, Structure
<b>Knowledge revisited</b>	DR PITTS Ostinato Improvisation	DR PITTS Chords Improvisation	DR PITTS Ostinato Improvisation	DR PITTS Chords 12-Bar Blues Improvisation	Popular Music SOW from Y8 DR PITTS	DR PITTS
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Knowledge Introduced</b>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Developing performance skills during lesson time and outside classroom.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Introduction to Sibelius notation software.</li> <li>Composition projects set around elements in MADTSHIRT and music theory.</li> </ul> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Introduction to MADTSHIRT (developing from DR PITTS).</li> <li>Development of musical theory from KS3 (pitch, rhythm, clefs, keys).</li> <li>Listening activities demonstrating MADTSHIRT understanding.</li> <li>Melodic/rhythmic dictation.</li> <li>Set work: Bach’s Badinerie</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>First solo performance.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Composition tasks for music in different forms and periods of music.</li> </ul> <p><b>Component 3</b></p> <p>AOS1 – Musical Forms and Devices</p> <ul style="list-style-type: none"> <li>Western Classical Tradition – periods and features.</li> <li>Recap of/introduction to forms.</li> <li>Introduction to devices.</li> <li>MADTSHIRT in AOS1</li> <li>Set work: Bach’s Badinerie.</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Developing performance skills during lesson time and outside classroom.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Composition tasks utilising different features of AOS2.</li> <li>Building chord sequences and melodies around genres/styles in AOS2</li> </ul> <p><b>Component 3</b></p> <p>AOS2 – Music for Ensemble</p> <ul style="list-style-type: none"> <li>Recap of key genres/styles (jazz, musical theatre).</li> <li>Textural devices.</li> <li>World music.</li> <li>Chamber music.</li> <li>MADTSHIRT in AOS2</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Second solo performance.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Begin composition 1 – free composition.</li> <li>Pupils use understanding of AOS to inform free composition decision.</li> </ul> <p><b>Component 3</b></p> <p>AOS3 – Music for Film</p> <ul style="list-style-type: none"> <li>History of film music.</li> <li>Diegetic/non-diegetic sound.</li> <li>Musical devices used in film music.</li> <li>Longer answer practice.</li> <li>MADTSHIRT in AOS3</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Introduction to ensemble performance.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Development of free composition.</li> </ul> <p><b>Component 3</b></p> <p>AOS4 – Popular Music</p> <ul style="list-style-type: none"> <li>History and development of Popular Music</li> <li>Key features of Popular Music (build on from KS3).</li> <li>MADTSHIRT in AOS4.</li> <li>Set work: Toto – Africa.</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Y10 performance showcase.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Completion of free composition.</li> </ul> <p><b>Component 3</b></p> <p>AOS1-4.</p> <ul style="list-style-type: none"> <li>Recap of all AOS.</li> <li>Listening activities.</li> <li>Exam-style questions.</li> <li>MADTSHIRT.</li> <li>Recap both set works.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	<p>Elements of MADTSHIRT (Melody, Articulation, Dynamics, Tempo, Texture Structure, Harmony, Instrumentation, Rhythm/Metre, Tonality, Timbre).</p>	<p>MADTSHIRT</p> <p>Musical Periods (Baroque, Classical, Romantic)</p> <p>Form and structure (Binary, Ternary, Rondo, Minuet and Trio, Variations, Strophic)</p> <p>Cadences (Perfect, Plagal, Imperfect, Interrupted).</p> <p>Devices (Repetition, Imitation, Sequence, Sequence, Ostinato, Drone, Arpeggio/broken chord, Alberti bass, Anacrusis, Dotted rhythm, Syncopation, Conjunct, Disjunct, Regular/Balanced phrasing).</p>	<p>MADTSHIRT</p> <p>Texture (Monophonic, Homophonic, Polyphonic, Melody and Accompaniment)</p> <p>Textural features (Unison, Chordal, Descant, Countermelody, Round, Canon, Drone)</p> <p>Ensembles (Solo – Octet)</p> <p>Voice types – SATB</p> <p>Musical theatre ensembles (solo, duet, trio, ensemble, chorus, recitative, overture).</p> <p>Musical features of jazz and blues (scat, improvisation, blue notes, syncopation, call and response, walking bass, swing style, 12-bar blues).</p>	<p>MADTSHIRT</p> <p>Instrumentation and timbre (Brass, Percussion, Woodwind, Strings).</p> <p>Intervals</p> <p>Musical features of film music (theme, motif, leitmotif, underscoring, scalic, triadic, fanfare, pedal note, ostinato/riff, conjunct, disjunct, consonant/dissonant/chromatic harmony).</p>	<p>MADTSHIRT</p> <p>Popular music styles: Pop, Rock, Rap, Hip-Hop, Reggae.</p> <p>Fusion</p> <p>Typical instruments (lead/rhythm/bass guitar, drum kit, lead singer, backing vocals)</p> <p>Structure of popular music (intro, verse, chorus, middle eight, bridge, outro).</p> <p>Forms of popular music (verse-chorus, 32-bar, strophic, 12 bar blues).</p> <p>Technology (amplified, synthesized, panning, phasing, sample, reverb).</p> <p>Musical features of popular music (riff, hammer on, pitch bend, power chords, distortion, slap bass, fill, rim shot, belt, falsetto, syllabic, melismatic, a cappella).</p>	<p>MADTSHIRT</p> <p>Recap of all key words looked at across the year through exam-style questions.</p>

Knowledge revisited						
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The overall curriculum intent of music is to establish a key understanding of the elements of music through a range of activities incorporating the three main pillars of music (appraising, performing and composing). By the end of their five year journey students will have an in-depth understanding of the key elements of music (DR PITTS) and will be able to apply this knowledge to a variety of genres and styles of music. They will also develop their performance skills through performing both individually and as part of an ensemble. They will also be able to compose and develop their own piece of music, both individually and as part of an ensemble.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Knowledge Introduced</b>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Plan for first formal performance assessment (solo/ensemble).</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Begin composition 2 – composition to a brief.</li> <li>Plan and preparation of chosen brief.</li> </ul> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Recap of AOS1.</li> <li>Listening to unfamiliar music of AOS1.</li> <li>Exam practice.</li> <li>Revisit of Set Work 1.</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>First recorded and assessed solo/ensemble performance (before Christmas).</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Composition 2 development.</li> <li>Revisit of composition 1 to improve.</li> </ul> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Recap of AOS2.</li> <li>Listening to unfamiliar music of AOS2.</li> <li>Exam practice (including melodic/rhythmic dictation).</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Reflection of first recorded performance.</li> <li>Preparation for second recorded performance.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Development of composition 1 and 2.</li> </ul> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Recap of AOS3.</li> <li>Listening to unfamiliar music of AOS3.</li> <li>Exam practice.</li> <li>Longer answer practice.</li> </ul>	<p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>Second solo/ensemble performance recorded and assessed.</li> </ul> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>Completion and submission of composition 1 and 2.</li> </ul> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Recap of AOS4.</li> <li>Listening to unfamiliar music of AOS4.</li> <li>Exam practice.</li> <li>Revisit of Set Work 2.</li> </ul>	<p><b>Component 1 &amp; Component 2 submitted.</b></p> <p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Revision of all AOS and exam preparation.</li> </ul>	<p><b>Component 3</b></p> <ul style="list-style-type: none"> <li>Revision of all AOS and exam preparation.</li> </ul>
<b>Key vocabulary/ concepts/ideas students must master</b>	<p>MADTSHIRT</p> <p>Musical Periods (Baroque, Classical, Romantic)</p> <p>Form and structure (Binary, Ternary, Rondo, Minuet and Trio, Variations, Strophic)</p> <p>Cadences (Perfect, Plagal, Imperfect, Interrupted).</p> <p>Devices (Repetition, Imitation, Sequence, Sequence, Ostinato, Drone, Arpeggio/broken chord, Alberti bass, Anacrusis, Dotted rhythm, Syncopation, Conjunct, Disjunct, Regular/Balanced phrasing.</p>	<p>MADTSHIRT</p> <p>Texture (Monophonic, Homophonic, Polyphonic, Melody and Accompaniment)</p> <p>Textural features (Unison, Chordal, Descant, Countermelody, Round, Canon, Drone)</p> <p>Ensembles (Solo – Octet)</p> <p>Voice types – SATB</p> <p>Musical theatre ensembles (solo, duet, trio, ensemble, chorus, recitative, overture).</p> <p>Musical features of jazz and blues (scat, improvisation, blue notes, syncopation, call and response, walking bass, swing style, 12-bar blues).</p>	<p>MADTSHIRT</p> <p>Instrumentation and timbre (Brass, Percussion, Woodwind, Strings).</p> <p>Intervals</p> <p>Musical features of film music (theme, motif, leitmotif, underscoring, scalar, triadic, fanfare, pedal note, ostinato/riff, conjunct, disjunct, consonant/dissonant/chromatic harmony).</p>	<p>MADTSHIRT</p> <p>Popular music styles: Pop, Rock, Rap, Hip-Hop, Reggae.</p> <p>Fusion</p> <p>Typical instruments (lead/rhythm/bass guitar, drum kit, lead singer, backing vocals)</p> <p>Structure of popular music (intro, verse, chorus, middle eight, bridge, outro).</p> <p>Forms of popular music (verse-chorus, 32-bar, strophic, 12 bar blues).</p> <p>Technology (amplified, synthesized, panning, phasing, sample, reverb).</p> <p>Musical features of popular music (riff, hammer on, pitch bend, power chords, distortion, slap bass, fill, rim shot, belt, falsetto, syllabic, melismatic, a cappella).</p>		
<b>Knowledge revisited</b>						
<b>CEIAG Links/ Opportunities</b>	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil. GB 4 – Linking curriculum teaching to careers.	GB 3 – Addressing the needs of each pupil.	

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