

Subject	Music Head of Department – Andrew Barker
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<p style="text-align: center;"><u>Whole school curriculum purpose</u></p> <p>Our overall mission is to provide the young people of Greenwich with equal or better life chances than any other school in the UK with the accompanying vision of being a school where young people thrive and grow in an environment that brings out the best in everyone. In order to achieve this, we know that we must provide an excellent curriculum for our students, ensuring that they receive a world-class education which brings out the best in all of them and prepares them for success in education and life. Therefore, our curriculum equips children with powerful knowledge, maximises their cognitive development and nourishes their whole person and individual passions. Our overriding aim is that this curriculum liberates and empowers, providing students with the confidence to understand and shape the world around them, to be active and economically self-sufficient citizens, and to ‘enter into the conversation of mankind’ (Michael Oakeshott).</p>	<p style="text-align: center;"><u>Subject purpose</u></p> <p>The purpose of the Music curriculum is to:</p> <ul style="list-style-type: none"> • Enable all pupils to develop their musical potential through engaging experiences, recognising that music as art is an important part of cultural identity. We also recognise that music benefits both cognitive development and character development. Performing is a crucial part of this. • Encourage and prepare students for lifelong musical learning and appreciation, both in and out of school, including preparation for further study if appropriate. <p>Learning music is a cultural entitlement for every child, and we hope that our approach will ensure that all pupils receive this and are successful in their learning.</p>
<p style="text-align: center;"><u>Whole school curriculum principles</u></p> <ul style="list-style-type: none"> • Entitlement: Our curriculum is designed to be inclusive and cater for all of our students; all students have the right to learn what is in the curriculum, and our teachers have a duty to ensure that they are all taught the whole of it. • Coherence: Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects. • Mastery: We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupil’s revisit prior learning and apply their understanding in new contexts. • Adaptability: The core content – the ‘what’ – of our curriculum is stable and in line with what the best schools are teaching, but we ensure we bring it to life for our own local context in South-East London. Equally, 	<p style="text-align: center;"><u>John Roan curriculum principles in the context of the music curriculum</u></p> <ul style="list-style-type: none"> • Entitlement: Pupils should receive one hour of discrete music teaching each week at Key Stage 3. Where possible the curriculum should encompass activity from outside of the classroom and build on pupils’ learning from beyond the classroom; progress in music comes from formal, non-formal and informal musical experiences. • Coherence: It is more important for pupils to fully understand the key concepts presented than to cover lots of curriculum content. Progress and development are more assured as the curriculum content is sequenced. By working in this way, the dangers of a ‘shallow musical odyssey’, where pupils travel from genre to genre without making links between styles or building on their skills, are also avoided. • Mastery: The curriculum is based on a mastery model, in which the ambition is that all pupils are taught and achieve the essential knowledge

teachers will adapt lessons – the ‘how’ – to meet the needs of their own classes.

- **Representation:** We are committed to the idea of ‘the mirror and the window’, that pupils see themselves in our curriculum, ensuring diversity and equality, but that our curriculum takes all pupils beyond their immediate experience, building cultural capital and aspiration.
- **Education with character:** Our curriculum, which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, is intended to spark curiosity and to nourish both the head and the heart.

and skills in each of the years of the curriculum so that both knowledge and skills can be re-used effectively in future learning to achieve greater depth of musical learning and outcome. Students should begin to specialise as they progress through their school curriculum, choosing an instrument to ‘master’ over time.

- **Adaptability:** Musical activity in United Learning schools is likely to look different. Our distinctive schools each have a unique offer based on the individual strengths of the teaching staff, the size of the team and the space and resources available alongside other factors. It is important to develop the strengths of each school whilst also recognising the need for a locally determined curriculum that meets student needs.
- **Representation:** The music curricula in our schools is unlikely to remain static for long periods of time. It needs to respond to the changing nature of the school and society. A curriculum that recognises the musical lives of children and young people, building on this prior learning and experience, will resonate with pupils.
- **Education with character:** Music plays a vital role in delivering a values-led education, aiming to:
 - **Give our pupils ambition:** to perform to a high standard, and to support others who also aim for high standards.
 - **Build confidence:** to perform in both small and large settings as a member of a wider ensemble, participating in memorable occasions that contribute to the school life and community.
 - **Foster creativity:** to compose and improvise with skill, building on prior experiences.
 - **Instil respect:** for each other in performance, and the artistry of musicians from all backgrounds.
 - **Drive enthusiasm:** to pursue musical talents and interests through an engaging curriculum and co-curriculum.
 - **Encourage determination:** to persevere and strive when refining and improving performance and composition.

Term 1

	Autumn 1	Why this? Why now?	Autumn 2	Why this? Why now?
Year 7	Rudiments of music	<ul style="list-style-type: none"> Why this? Year 7 begin with understanding and applying the rudiments of music. An introduction to how sound is organised and the basic language of reading music notation. Students then move on to the elements where they explore contrast in music such as tempo and dynamics Why now? this encourages students to have a musical response and articulate practically and in writing beginning to use the key concepts Building on skills learned in primary school in terms of performance – e.g using keyboards and other instruments with notation as a stimuli – this unit build on this 	Elements	<p>Broad overview which they will then need as they go through the units in the year and into the following years. Eg. Structure introduced and then in year 8 Structure is re-visited with advance and all the way to A Level.</p> <p>Students move forward in creating their own musical ideas using the elements. They respond to their creations using the core rudiments already explored. Students begin to review organised music and textures around them building up their use of technical vocabulary</p>
Year 8	Tonality	<ul style="list-style-type: none"> Students begin to explore major and minor keys and how these effect composition ideas. These are important tools for developing notation to the next level and also having a good understanding of how to manipulate chords. Building upon the knowledge from Year 7. Sonority/Timbre also becomes more of a feature in defining more discretely the quality of sound. 	Structure	<ul style="list-style-type: none"> Students develop further their understanding of form and structure. Not only are they able to identify Binary and Ternary form but begin to use these to shape their compositions and improvisations. Students also begin to explore how key musical devices such as repetition and other forms of contrast has an effect on structure and design
Year 9	What makes a good song	<p>Students develop the understanding of composing within verse – chorus structure. They develop the idea of composing to a given brief . Detailed planning of resources are explored.</p> <p>Texture – Working as part of a group to compose Instrumentation – Exploring the best use of resources including the voice</p>	What makes a good song	<ul style="list-style-type: none"> Students develop their composition to produce a performance Refining their ideas and communicating their intentions Using the skills and concepts developed in Years 7 and 8 to make informed choices for stylistic representation

		<p>Musical elements –devising the best way of using Musical devices for performing their composition Tonality – effectively using notation to record and refine their ideas. Also understanding keys in the contexts of other pop songs and how to combine resources to effectively communicate their ideas</p> <p>Further detailed understanding of chord progressions and cadences as well as melodic devices</p> <p>The above draw the key skills and concepts learnt throughout Years 7 and 8 to create their end results</p> <p>Using more advanced musical vocabulary to appraise commercial songs and identify compositional techniques</p> <p>Group workshops of existing compositions thinking about expression and audience</p>		<ul style="list-style-type: none"> • Awareness of audience and performance techniques • Using the musical elements to create compositions of a finished outcome within the structure and brief
<p>Year 10</p>	<p>Step up to GCSE</p>	<ul style="list-style-type: none"> • Students explore the rudiments required for Composing, Listening and appraising at GCSE level • Students explore extended writing using the scaffold of ‘MADTSHIRT’ <p>Melody Articulation</p>	<p>Popular Music</p>	<ul style="list-style-type: none"> • Students explore a range of different popular styles in music • Students review the structure and format for different stylistic features in popular music • Students are introduced to a broad brush stroke of their set work

		<p>Dynamics Texture Structure Harmony Instruments Rhythm Tonality</p> <ul style="list-style-type: none"> • Students learn about formal form and structure by exploring compositions and applying this to their non examinable assessments • Students are introduced to music technology 		
Year 11	Form and devices	<ul style="list-style-type: none"> • More in depth study of set works • Second composition as set by exam board • Revision and application of form and structure in appraising 	Set works	<ul style="list-style-type: none"> • More in depth analysis of set works
Year 12	Step up to 'A' level Musical Era's – Form and devices	<ul style="list-style-type: none"> • A thorough grounding in the structures and terminology expected at GCSE as a springboard for advanced analysis and appraising • Development of composition techniques • A brush stroke of music history • Grade V theory tasks • Development of understanding form Tonality and four part harmony 	The development of the symphony	<ul style="list-style-type: none"> • Exploring the development of the symphony • Detailed understanding of how to compose extended answers • Maintenance of a listening log • Composition 1 development • Performance programme • Aural development through dictation • Modulation and understanding more complex harmonies
Year 13	Into the twentieth century	<ul style="list-style-type: none"> • In order to gain a breadth of understanding of how music developed in different social and cultural contexts during the period, the following composers are will be focused on for study Debussy, Ravel, Schoenberg, Berg, Webern, Stravinsky, Poulenc and Prokofiev 	Poulenc set work analysis	<ul style="list-style-type: none"> • Detailed analysis of Poulenc set work • Musical elements <p>structure (e.g. how earlier forms have been adapted/developed in the 20th century, arch form and how the absence of clear-cut cadences and tonality has affected structure) o tonality (e.g.</p>

		<ul style="list-style-type: none"> • A review of more complex harmony, structures and compositional devices used in the twentieth century • An understanding of Impressionism • Expressionism (including Serialism) • Neo-classicism • Set composition brief by the board • Development of performance programme 		<p>extended tonality, atonality and remote key relationships) o texture (e.g. monophonic, homophonic, polyphonic and heterophonic) o sonority (e.g. use of instrumental/vocal forces, new or unusual performance techniques and articulation) o melody (e.g. klangfarbenmelodie, lyricism, and melodic devices) o harmonic language (e.g. triads, extended chords such as 7ths/9ths, modal harmony, octatonicism and treatment of dissonance) o tempo, metre and rhythm (e.g. irregular metre and additive rhythms) o dynamics • the effect of audience time and place on the way music is created • the purpose and intention of the composer/performer • musical vocabulary and terminology related to the area of study</p>
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Term 2

	Spring 1	Why this? Why now?	Spring 2	Why this? Why now?
Year 7	Rhythm and pulse	Students begin to develop controlling musical sounds through organised metre. They also develop an understanding of the key terminology for note values and respond to rhythmic notation using standard notation. This is relevant now in order to move towards organising pitch and notation.	Melody	Students begin to understand the organisation of pitch to create coherent melodies. This is reinforced through the development of keyboard skills. They apply the knowledge of reading and creating organised pitch to appraising and keyboard skills of reading.
Year 8	Off beat	<ul style="list-style-type: none"> Building on student's understanding of metre and rhythms exploration of more complex rhythmic features and patterns. Syncopation and the genres which extensively use this rhythmic device such as reggae and calypso and polyrhythmic music. 	The creative Musician	<ul style="list-style-type: none"> Exploring music across the west Indies, Jazz and blues to further build on the rhythmic work undertaken and the development of harmony understanding as well as chromaticism.
Year 9	Film Music	<ul style="list-style-type: none"> Exploring how music and effects are used in abstract and concrete ways to enhance film Further developing the command of musical elements to develop their understanding of music as a medium to represent ideas, people and places Exploring musical devices through performance of other compositions as a stimuli to further extend their own ideas and intentions Further developing key terminology in appraisal building on and consolidating the language and elements of Years 7 and 8 	Film Music	<ul style="list-style-type: none"> Exploring balance and synchronisation in order to control music as background and foreground concepts Further developing planning and refinement of musical form and design to develop a finished composition Develop the ability to further appraise their own ideas and that of others exploring possible alternatives for improvements through influences of other compositions

Year 10	Forms and devices	<ul style="list-style-type: none"> • Students are introduced to more complex devices used in music compositions e.g. modulation and a thorough understanding of keys, key signatures and their relationships • Students have a thorough understanding of the requirement for composing to a brief • Students build further on structures and develop further the skills of melody writing • Students have a brush stroke of their set work based on the musical western tradition <p>The above build on previous introductory work and equips students with the skills to develop their non-examinable assessments. More complex appraising is introduced at this stage. Students begin to develop their oral skills through music dictation.</p>	Music for Ensemble	<ul style="list-style-type: none"> • Students explore genre, texture and music for occasion to a more progressive level • Students examine the medium of chamber music and orchestration • Students explore Jazz Music and more complex harmonies and rhythms <p>Builds on Form and design and supports students considering arranging their compositions for ensemble groups. Also beginning the process of considering the requirements for the ensemble requirements of the course</p>
Year 11	Music for ensemble	<ul style="list-style-type: none"> • More in depth learning centred around music for ensemble • Practice of exam style questions • Development of ensemble performance 	Popular Music	<ul style="list-style-type: none"> • Revision of popular music • More work on set works • Preparation for recording of solo and ensemble performance
Year 12	Haydn Set work	<ul style="list-style-type: none"> • Detailed analysis of Haydn set work • Exploration of comparative extended writing • Development of harmony and counterpoint • Focused development of composition • Performance programme and how to practice 	Mendelssohn set work	<ul style="list-style-type: none"> • Detailed analysis of the Mendelssohn set work • The development of the symphony in the Romantic era
Year 13	Debussy set work/into the twentieth century	<p>Debussy set work in depth analysis in the context of deeper exploration of the techniques and devices used in twentieth century composition</p> <ul style="list-style-type: none"> • Composition portfolio • Performance of final programme in draft 		<ul style="list-style-type: none"> • Revision of all set works • Refinement of performance programme • Presentation of composition portfolio for assessment

Term 3

	Summer I	Why this? Why now?	Summer II	Why this? Why now?
Year 7	Structure	<ul style="list-style-type: none"> Students will be introduced to the idea of structure. They will explore how music is put together through sections and repeated sections. Pupils will respond to and apply knowledge in problem solving. This is a key step in moving towards more in depth improvisation and composition 	Hooks and Riffs	<ul style="list-style-type: none"> Students begin to explore the tools of making a composition original and interesting. The use of Riffs encourages them to listen to other composed ideas as well as create their own original riffs These short melodic ideas are used to develop keyboard skills and melodic phrases
Year 8	The creative Musician	Continuation of exploring music from across the continents with a focus on Jazz and Blues. Again building on harmony and rhythm understanding exploring improvisation . Considering the abstract against the concrete.	Classical Period	Exploring the symphony and reflecting back on texture, tonality and rhythm Exploring structure and developing a composition which uses a formal structure. Recognising devices and sonority through the understanding of orchestral music and articulation to inform their own performances and composition skills. Understanding how to compose in a pastiche style with a focus on melodic and harmonic coherence. These skills pull together the baselines set in years 7 . Music in context is developed through the ideas of the key features of the classical era
Year 9	Musicals	<ul style="list-style-type: none"> Exploring how musicals use a variety of musical devices and techniques to evoke emotions. Begin to use musical elements learnt in years 7 and 8 to promote an intentional response from an audience. To 	Step up to GCSE	Consolidation of the key elements of Key stage 3 Development of identifying more complex form and devices. Understanding of the skills required to identify and analyse different musical styles using precise and accurate terminology. Develop

		<p>develop the understanding of the complexities of combining musical form and devices within a complex design to express their ideas and intentions . Further skilled use of elements in appraising and analysing music</p>		<p>further the skills of being able to independently perform and compose to a given brief drawing on a variety of concepts and knowledge from key stage 3</p>
Year 10	Film Music	<ul style="list-style-type: none"> • Students explore the devices used in composing for the media of film • Students explore some of the technical devices used in composition for film music • More detailed consideration is given to music for effect, timbre and expression <p>Students prepare a solo performance of a piece of music</p>	Composition 1 completion	<p>Students review both set works Students complete their composition 1 with evaluation Students plan and rehearse their ensemble performance</p>
Year 11	Exam technique	<ul style="list-style-type: none"> • Revision and submission of NEA 		
Year 12	Musical theatre	<ul style="list-style-type: none"> • An to Musical theatre • Continued exploration of the symphony and programme music in the Romantic period • Performance • Composition 1 assessment 	Musical Theatre	<p>Deeper exploration of Musical theatre Understanding of the different techniques used in composition Appraising key works General comparison essays Further development of harmony and tonality Performance of at least 5 minutes Detailed review of the six main composers</p> <ul style="list-style-type: none"> • Richard Rodgers • Leonard Bernstein • Stephen Sondheim • Claude-Michel Schönberg • Andrew Lloyd Webber • Stephen Schwartz



Year 13	Examination preparation	<ul style="list-style-type: none">• Performance of programme to external examiner• Presentation of NEA compositions• Exam preparation		
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