

# The Castle School MUSIC CURRICULUM MAP 2025/26

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| <b>INTENT:</b> <ul style="list-style-type: none"><li>• Celebrate Inclusion and bring all students together and help them feel connected to others through music.</li><li>• For students to be motivated to enjoy and succeed in music.</li><li>• To develop musical skills and concepts through listening, appraising, performing/singing and composing.</li><li>• To introduce a broad repertoire of music from Western Classical Tradition and the best popular music and music from around the world, developing an understanding of musical traditions in a variety of cultures, genres and historical periods.</li><li>• learn a musical instrument and give pupils the chance to progress to the next level of musical excellence through extra-curricular clubs.</li><li>• To include regular ensemble instrumental lessons and active engagement with technology as they have the potential to be a gateway to a life of enjoyable musical activity.</li><li>• Inspire and introduce students to musicians and ensembles outside the timetabled curriculum through extra-curricular clubs, workshops, theatre and concert visits.</li><li>• understand and explore how music is created and communicated, including through the musical elements/inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture and musical notations.</li><li>• develop social skills through co-operation with others in the shared experience of music making.</li></ul> | <b>BIG THEMES:</b> <p><b>SINGING:</b> Students will sing regularly with a sense of ensemble and performance. Observing phrasing, accurate pitching and dynamic contrast.<br/><i>Extra- Curricular singing mix year groups include choir and school production. Yearly opportunities for vocal workshop with professional singers, arrangers and composers have included opera singers, acapella groups and world class vocal coaches/arrangers.</i></p> <p><b>LISTENING/APPRAISING:</b> Listening is fundamental to musical understanding. By learning to listen critically, pupils will expand their musical horizons and gain a deeper understanding of how music is constructed and what impact that can have. Students will listen to a broad range of music from great composers and a wide range of cultures and traditions with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning). When/Where/Why/Context/Personal reaction.<br/><i>Extra- Curricular listening in the form of visiting performance groups (past has included Royal Marines, Somerset Symphony Orchestra, Yaaba Funk. Also, external visits to the theatre to watch a musical (universal year 7 offer) and a concert hall to watch a symphony orchestra yearly.</i></p> <p><b>COMPOSING:</b> Building on explored melodic composition in KS2, students will continue to explore music through improvisation and will be given opportunities to learn about harmony. Students will be able to form and use primary chords in 2 keys and embellish these with basslines, melodies and rhythmic accompaniment.</p> <p><b>INSTRUMENTAL PERFORMING:</b> Whole class and small-group ensembles make up half of the KS3 curriculum. This will develop students’ instrumental skills, overall musical skills and a greater appreciation for others’ music making as an audience member. In KS3 this includes Rock and Pop bands, The Blues, Musical bands and West African Djembe drumming.<br/><i>Extra- Curricular instrumental mix year group ensembles include Mini Orchestra, Orchestra, Folk Group, Steel Pan Group, Indonesian Gamelan workshop, 1 year free brass tuition offer to all year 7 and 8’s (14 uptake)</i></p> <p><b>PRODUCTION:</b> Students will explore how musical elements, technology and other resources are used in the performance, creation and production of music using software instruments, audio and software tools, manipulation techniques, inputting and editing audio, using effects, sampling, quantisation, sequencing and automation.</p> |
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**Key stage 2** (taken from the MMC)

At Key Stages 1 and 2, pupils should receive a minimum of one hour of teaching a week; this may take the form of short sessions spread across the week.

In Years 3 or 4, it is recommended that each class should start a whole-class instrumental programme lasting a minimum of one term. The mandatory term will be supported by teachers from the local Music Education Hub. Opportunities for development should continue beyond the mandatory term.

There should be access to both rhythmic and melodic instruments in Key Stages 1 and 2; this may be as part of the whole-class instrumental programme and/or in other classroom teaching.

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| <b>Staff Notation</b> | <b>Year 3</b> | <b>Year 4</b> | <b>Year 5 &amp; 6</b> |
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|  | Crotchets, Quavers, Minims, Allegro, Adagio, range of 3 <sup>rd</sup> range of 5 <sup>th</sup> range of Octave, forte, piano,   | Crotchets, Quavers, Minims, Rests, Allegro, Adagio, Accelerando, Rallentando, range of 3 <sup>rd</sup> range of 5 <sup>th</sup> range of Octave, forte, piano, crescendo, decrescendo   | Crotchets, Quavers, Minims, Semibreves, Semiquavers, Rests, Time Signatures 2/4, ¾ and 4/4, Allegro, Adagio, Accelerando, Rallentando, range of 3 <sup>rd</sup> range of 5 <sup>th</sup> range of Octave, forte, piano, crescendo, decrescendo                                 |  |  |   |
| Each year 7 SOW will be taught over the space of half a term. Some extension may be required due to missed lessons/timetabling etc. The order the SOW as taught will vary for each class to ensure all students have access to various resource, instruments and environments. |   |   |  |  |  |   |
| MMC  | Year 7 SOW  |   |  |  |  |   |
| Singing  | Sing three- and four-part rounds.   |   |  |  |  |   |
| Listening  | Using music from the list of suggested repertoire or repertoire chosen by each school, Year 7 pupils should be re-introduced to the meaning of the elements specified on page 39 and their realisation in sound.  |   |  |  |  |   |
| Composing  | ‘Song’ Writing (with or without lyrics) • Play chord sequences from a range of familiar songs as compositional models. • Compose chords sequences on the keyboard or guitar in C major or A minor using primary chords. Compose bass lines using the root note of each chord. • Create melodic song-lines shaped by lyrics and/or harmonic intention. Programme Music • Play given chord sequences as examples of harmonic effect. • Compose chord sequences on the keyboard or guitar in C major or A minor. • Explore melodic line and simple structural ideas, e.g. ABA.48 Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise the cadence points of these phrases. Improvise • Improvise new musical ideas over (a) a drone, (b) a chord sequence(s) or (c) over a groove within a given key. This can be done in pairs, as a group or using sequencing software via a Digital Audio Workstation. • Explore D minor and the pentatonic minor starting on |   |  |  |  |   |
| Instrumental Performance   | Learn to find notes on the keyboards. • Play rhythmically simple melodies on keyboard instruments, following staff notation written on one stave. • Use notes within a range of a 5th transposed into C major or A minor.   |   |  |  |  |   |
| Staff Notation   | Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, ¾ and 4/4, C Major/A Minor, f and p, crescendo and decrescendo, mp and mf, one ledger line, staccato and legato, G major/E minor, 6/8 Slurs  |   |  |  |  |   |
| Year 7 SOW   | <p>The Voice and The Power of the Pentatonic</p> <p>Development of PERFORMING skills by learning 12 bar Blues, improvising and simple songs.</p> <p>COMPOSING through improvisation 6 pitches on the saxophone.</p> <p>Learning about the sax, how it works, its history and famous saxophone solo’s in pop culture.</p> <p>Development of musical element knowledge through listening</p>  | <p>Beginner Saxophone</p> <p>Development of PERFORMING skills by learning 12 bar Blues, improvising and simple songs.</p> <p>COMPOSING through improvisation 6 pitches on the saxophone.</p> <p>Learning about the sax, how it works, its history and famous saxophone solo’s in pop culture.</p> <p>Development of musical element knowledge through listening</p> | <p>Descriptive Music - Danse Macabre</p> <p>Group COMPOSING descriptive music based on ‘Danse Macabre’ by Saint Saens. Small ensembles using instruments.</p> <p>Development of ensemble performance techniques</p> <p>APPRAISING/LISTENING examples of descriptive music.</p> | <p>Descriptive Music - Journey into Space</p> <p>Paired COMPOSING music ‘ Floating through Space’ based on ‘The Planet Suite’ by Holst using Cubase.</p> <p>Development of software production skills</p> <p>APPRAISING examples of descriptive music.</p> | <p>Pop Song Performance</p> <p>Ensemble PERFORMANCE.</p> <p>Development of instrumental and performance skills through a performance of a pop song.</p> <p>LISTENING/APPRAISING</p> <p>Understanding instrumentation, structure, lyrics and context.</p> <p>Singing pop song chorus in 2 parts</p> | <p>Pop Song Composition</p> <p>Paired COMPOSING Pop songs. Chords, Harmony, Structure/Form, Texture, Melody, Instrumentation. 4 Chords in C major/A minor</p> <p>Pentatonic Riff and root note bass.</p> <p>Midi input and sequencing.</p> <p>Using microphones, it captures audio of melody lines and or rapping</p> <p>LISTENING/APPRAISING</p> <p>Understanding instrumentation, structure, lyrics and context of pop songs.</p> |
| Prior Knowledge  | Homework: Teaching Gadget, naming note lengths and pitch. + Baseline quiz on (DRSMITH).   | Homework: Teaching Gadget, naming note lengths and pitch. + Baseline quiz on (DRSMITH).   | <p>Composition:</p> Keyboard/Instrumental Skills First attempt at composing. Flexible differentiated resource.   | <p>Composition:</p> Keyboard ('Introduction to music' YR 7 SOW), flexible differentiated resource.   | <p>Performance:</p> Keyboard/Instrumental Skills (Various YR 7 SOW), how to read basic notation, chord sheets and TAB.   | <p>Composition:</p> Keyboard/Instrumental Skills (Various YR 7 SOW), flexible differentiated resource.  |
|  |   |   | <p>Appraising:</p> listening to prominent compositions. Informing potential  | <p>Appraising:</p> listening to prominent compositions. Informing potential  |  |   |

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|  | <p>Building on most Primary music work would be vocal.</p> <p><b>Singing:</b> Build on Round and part singing from Primary school.</p> <p><b>Performance:</b> No keyboard skills - may have completed a whole class project on an instrument in KS1/2. Some primary schools may have ukulele clubs.</p> <p>Possibly no Music Tech sequencing/composing experience.</p> | <p>Building on 1-2-1 instrumental lessons in Primary, privately or as a wider ops.(Somerset music)</p> <p>Possibly no Music Tech sequencing/composing experience.</p> | <p>future learning at GCSE. Musical Elements.</p> <p><b>Performance:</b> Keyboard/Instrumental Skills (Various YR 7 SOW), how to read basic notation, chord sheets and TAB.</p>   | <p>future learning at GCSE. Musical Elements. Introducing theory: addition of how to build chords, tonic and dominant, semitones and tones.</p> <p><b>Production:</b> Developing basic sequencing software skills such as quantizing, automation.</p> | <p><b>Appraising:</b> listening to compositions for textural, instrumental and structural analysis, informing potential future learning at BTEC and GCSE.</p> <p><b>Composition:</b> Pop song compositional development, following on from Primary community sessions.</p> <p><b>Singing:</b> Build on Round and part singing from Primary school and from term 1.</p> | <p><b>Production:</b> Developing basic sequencing software skills such as quantizing, automation, microphone skills.</p> <p><b>Appraising:</b> listening to compositions for textural, instrumental and structural analysis, informing potential future learning at BTEC and GCSE.</p> <p><b>Singing:</b> Take <b>inspiration</b> and influence from songs learnt from KS1 and 2 and personal preference re style.</p> |
| <b>Metacognition and self-regulation</b> | <p>Modelling for individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.</p>  | <p>Modelling individual parts and modelling of ideas. Scaffolded musical parts created, with opportunities to develop the musical line.</p>                           | <p>Modelling individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.</p> <p>Decision making – self-regulated group rehearsal time to compose a descriptive piece of music.</p> | <p>Modelling of ideas based upon prior knowledge of sequencing software and more in-depth skills needed to develop.</p> <p>Decision making – in choosing and organising their music in line with the elements of music.</p>                           | <p>Modelling of ideas based upon prior knowledge of sequencing software and more in-depth skills needed to develop.</p> <p>Decision making – in choosing and organising their music in line with the elements of music.</p>  | <p>Modelling individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.</p> <p>Decision making – self-regulated group rehearsal time to recreate a pop piece of music.</p>   |

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| <b>Developing literacy</b> | <p><b>KEY WORDS specific to SOW:</b></p> <p><b>DRSMITH</b><br/>Dynamics, Rhythm, Structure, Melody, Metre, Instrumentation (inc. Groups and Sonority/Timbre) Texture, Tempo, Harmony (inc Tonality)</p> <p>Singing:<br/>Melismatic, Syllabic, SATB, Pitch, Harmony, Vocal Cords, Larynx, Beat box, Rap, Opera, Pop, Yodeling, Canon/Round, Unison, Polyphonic, Falsetto, Belt, Call and Response, a Capella.</p> <p>Keyboard:<br/>Legato, Staccato, Pentatonic, Melody, Scale, Octave, Improvisation, Treble Clef, Treble Clef Staff Notation, Stave, Staff, Lines, Spaces, Black Keys, Sharps (#), Flats (b), Metre</p> <p>Pitch, treble clef (FACE, Every Good Boy Deserves Food),</p> <p><b>KEY WORDS general.</b></p> <p><b>Note Values</b><br/>Dynamic descriptors e.g crescendo</p> | <p>Peer assessment – students giving verbal feedback based upon other’s individual performances, making sure to include specific musical vocabulary.</p> <p><b>DRSMITH – See column 1</b></p> <p><b>KEY WORDS:</b> Reed, Ligature, mouthpiece, neck, Body, neck strap, solo, improvisation, 12 bar blues, embouchure, diaphragm</p> <p><b>KEY WORDS general.</b><br/>Pitch, treble clef (FACE, Every Good Boy Deserves Food), rhythm, crotchet, quavers, semiquavers, rests, pulse, dynamics, sonority</p> | <p>Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary. Homework to use of focus on sound to inform key elements.</p> <p><b>KEY WORDS:</b> Composer, Ostinato, Movement, Mood, Tempo, Instrumental Voices and Groupings (Orch groups), Waltz, dissonance, drone, chromatic, TriTone, Tone Poem, Metre 3/4</p> <p><b>KEY WORDS general.</b><br/>Musical note values e.g. crotchets<br/>Dynamic descriptors e.g. crescendo</p> | <p>Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.</p> <p><b>KEY WORDS specific to SOW:</b><br/>Ostinato, Drone, Time Signature, Metre, 5/4, Composer, crescendo, triplet, crotchet, quaver, Dynamics, Volume Automation, Texture, Synthesizer, Chord, Suite</p> | <p>Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.</p> <p>Lyric writing – thinking about phrase length, syllables and rhyming skills.</p> <p><b>KEY WORDS:</b> Popular Song<br/>Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Countermelody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs. Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, ¾ and 4/4, C Major/A Minor, f and p, crescendo and decrescendo, mp and mf, one ledger line, staccato and legato, G major/E minor, 6/8 Slurs</p> | <p>Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary. Homework to use of focus on sound to inform key elements.</p> <p><b>KEY WORDS:</b> Popular Song<br/>Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Countermelody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs. Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, ¾ and 4/4, C Major/A Minor, f and p, crescendo and decrescendo, mp and mf, one ledger line, staccato and legato, G major/E minor, 6/8 Slurs</p> |
| <b>Culture Capital</b>     | <p>African Folk songs<br/>Inuit throat singing<br/>Yodeling<br/>Monk Gregorian Chanting<br/>Opera – Pavarotti<br/>Rap – Will Smith<br/>Pop</p> <p>Pentatonic songs<br/>Trad. Amazing Grace<br/>Alicia Keys – New York<br/>Eliza Dolittle – Pack up</p>  |  | <p>Heitor Villa Lobos – Little train of the Capoeira<br/>Korsakov – Flight of the bumblebee<br/>Saint-Saens – Danse Macabre and</p>  | <p>Holst – Venus and Mars<br/>Williams – Star Wars/Harry Potter<br/>Copland – Rodeo<br/>Saint-Saens – Swan<br/>LOOK AT MMC</p>  | <p><b>Bastille – Pompeii</b><br/><b>Walk the Moon – Shut Up and Dance</b><br/><b>George Ezra – Shotgun</b><br/><b>Reggae Mash up</b></p>   | <p>Pop Songs LOOK AT MMC</p>  |

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|   | African Spiritual - Swing Low Sweet Chariot  |   |   |  |  |   |
| <b>Disciplinary</b>   | Development of performing Music based on written notation and improvisation.<br><br>Development of personal performance skills<br><br>Analysing performance work with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning).<br>When/Where/Why/Context/Personal reaction.   | Development of performing music as an ensemble in different styles (12 bar blues and improvisation).<br>Development of personal performance skills using technical feedback inc. musical elements | Development of compositional skills based on written notation and improvisation and historical example using instruments.<br>Development of personal performance skills<br>Analysing performance work with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning).<br>When/Where/Why/Context/Personal reaction. | Development of compositional skills based on written notation and improvisation and historical example using technology.<br>Analysing performance work with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning).<br>When/Where/Why/Context/Personal reaction. | Development of performing Music based on written notation and improvisation.<br>Development of personal performance skills<br>Analysing performance work with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning).<br>When/Where/Why/Context/Personal reaction. | Development of compositional skills based on written notation and improvisation and historical example using instruments.<br>Development of personal performance skills<br>Analysing performance work with a focus on the technical (musical elements/DR SMITH) and the expressive (subjective and objective meaning).<br>When/Where/Why/Context/Personal reaction. |
| <b>Substantive</b>  | Development of music theory/musical elements<br><br>Understanding of key words<br><br>Understanding of historical/cultural reference<br><br>Understand physiological aspects of the human voice  | Development of music theory/musical elements<br>Understanding of key words<br>Understanding of historical/cultural reference  | Development of music theory/musical elements<br>Understanding of key words<br>Understanding of historical/cultural reference  | Development of music theory/musical elements<br>Understanding of key words<br>Understanding of historical/cultural reference   | Development of music theory/musical elements<br>Understanding of key words<br>Understanding of historical/cultural reference   | Development of music theory/musical elements<br>Understanding of key words<br>Understanding of historical/cultural reference  |
| <b>Home Learning/ Teaching Gadget</b>   | <b>Note Lengths</b><br>Notes of the Treble Clef<br>DR SMITH Baseline assessment  | <b>Note Lengths</b><br>Notes of the Treble Clef<br>Instruments Baseline assessment<br>Rhythm Level 1  | <b>Instruments of the Orchestra – Brass and Woodwind</b>  | <b>Pop Song Structure and Basic Musical Signs</b>  |  |   |
| <b>Each year 8 SOW will be taught over the space of half a term. Some extension may be required due to missed lessons/timetabling etc... The order the SOW as taught will vary for each class to ensure all students have access to various resource, instruments and environments.</b> |  |   |   |  |  |   |
| <b>MMC</b>  | <b>Year 8 SOW</b>  |   |   |  |  |   |
| <b>Singing</b>  | Sing chordal harmony in two or three parts   |   |   |  |  |   |
| <b>Listening</b>  | Using music from the list of suggested repertoires, or repertoire chosen by each school, Year 8 pupils should return to the meaning of the elements specified on page 39 and start to practise identifying their use in music.   |   |   |  |  |   |
| <b>Composing</b>  | Develop understanding of composition through one of/a combination of: ‘Song’ Writing (with or without lyrics) • Play chord sequences from familiar songs with rhythmic vitality. • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose simple bass lines using the root note of each chord. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. Programme Music • Compose chord sequences on the keyboard or guitar in C major, G major, A minor or E minor. • Compose a harmonic sequence in response to an extra-musical stimulus. • Use percussion and percussive sounds. • Explore melodic line/structural ideas, e.g. AABA. Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. • Harmonise melodies using the root notes from primary chords and appropriate cadences. Improvisation • Improvise new musical ideas over chord sequences or over a groove within a chosen key or keys.51 • Experiment with the use of sound and silence as well as anticipated and unexpected musical moments. |   |   |  |  |   |
| <b>Instrumental Performance</b>   | Expand the rhythmic scope of melodies on keyboard instruments, following staff notation written on one staff or two staves. • Use notes within a range that includes a change of hand position and an optional lefthand part.  |   |   |  |  |   |
| <b>Year 8 SOW</b>   | West African Djembe Drumming   | Variations  | Folk Music of the British Isles   | History of Music   | Pop Song Performance   | Pop Song Composition  |



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|                 | <p>Ensemble PERFORMANCE of an African inspired drumming COMPOSITION.</p> <p>APPRAISING. West African instrumentation, Develop understanding of musical elements. Identify their use in music.</p> <p>Singing traditional West African song chordal harmony</p>  | <p>PERFORMANCE of a theme using keyboards. COMPOSITION of variations</p> <p>APPRAISING Theme and Variation. Develop understanding of musical elements. Identify their use in music.</p> <p>Arrangement of a pop song using sequencing software. Midi input and sequencing.</p>  | <p>PERFORMANCE of a traditional Celtic folk piece of music.</p> <p>APPRAISING traditional pieces including time signatures and instrumentation. Develop understanding of musical elements. Identify their use in music.</p>  | <p>PERFORMANCE Keyboard skill development performance of a well-known classical piece of music.</p> <p>APPRAISING: Research project to include development of instruments and composers in the Baroque, Classical, Romantic Era's. Develop understanding of musical elements. Identify their use in music.</p> | <p>Ensemble PERFORMANCE. Development of instrumental and performance skills through a performance of a pop song. Development from Y7: Extended/larger palette of Chords &amp; Harmony, 4+ Chords in G major/E minor</p> <p>APPRAISING Understanding instrumentation, structure, lyrics and context. Develop understanding of musical elements. Identify their use in music.</p> <p>Singing pop song chorus chordal harmony</p>  | <p>Paired COMPOSING Pop songs. Chords, Harmony, Structure/Form, Texture, Melody, Instrumentation Development from Y7: Extended/larger palette of Chords &amp; Harmony, 4+ Chords in G major/E minor Pentatonic Riff and root note bass with passing notes.</p> <p>Midi input and sequencing. Using microphones, it captures audio of melody lines and or rapping</p> <p>LISTENING/APPRAISING Understanding instrumentation, structure, lyrics and context of pop songs. Develop understanding of musical elements. Identify their use in music.</p>   |
| Prior Knowledge | <p><b>Performance:</b></p> <p>Read basic rhythmic notation (crotchets, quavers, semiquavers, triplets, minims, semibreves and rests).<br/>Read the notes of the treble clef within the stave – FACE/EGBDF acronyms.<br/>Sing in a 4-part round and in 2-part harmony</p> <p><b>Appraising:</b></p> <p>Identify elements of music – Dynamics, Tempo, Metre, Melody (pentatonic, major and minor) Instrumentation, Structure, Texture (monophonic, rounds).<br/>Describe elements of music above through listening tasks (instrumental and song)<br/>Identification of note lengths and pitch</p> <p><b>Composition:</b></p> <p>Rhythm and rhythmic notation. Structures: Storyboard, ABA, Verse/Chorus</p> | <p><b>Performance:</b></p> <p>Basic 4 chord pieces of music using the midi keyboards, correct hand techniques for ukulele, guitar, bass and piano.<br/>Improvise/vary/compose a melody based off a pentatonic or scalar idea<br/>Read basic rhythmic notation (crotchets, quavers, semiquavers, triplets, minims, semibreves and rests).<br/>Read the notes of the treble clef within the stave – FACE/EGBDF acronyms.</p> <p><b>Appraising:</b></p> <p>Identify elements of music – Dynamics, Tempo, Instrumentation, Structure, Texture.<br/>Describe elements of music above through listening tasks (instrumental and song)<br/>Identification of note lengths and pitch</p> <p><b>Production:</b></p> <p>Sequencing using midi keyboards with correct hand techniques using 4-chord patterns and root note</p> | <p><b>Performance:</b></p> <p>Basic 4 chord pieces of music using the correct hand techniques for ukulele, guitar, bass and piano.<br/>Play a melody/counter melody on an instrument using the correct techniques. (Hand placement, tonguing, slurring, finger picking etc.<br/>Read basic rhythmic notation (crotchets, quavers, semiquavers, triplets, minims, semibreves and rests). Read the notes of the treble clef within the stave – FACE/EGBDF acronyms.<br/>Ensemble performance skills. Being able to learn an individual part and work collaboratively to get all textures together in time.</p> <p><b>Appraising:</b></p> <p>Identify elements of music – Dynamics, Tempo, Metre (¾ Danse Macabre and Amazing grace, 4/4 Pop songs), Melody (pentatonic, major and minor) Instrumentation, Structure, Texture.<br/>Describe elements of music above through listening tasks (instrumental and song)</p> |  | <p><b>Performance:</b></p> <p>Basic 4 chord pieces of music using the correct hand techniques for ukulele, guitar, bass and piano.<br/>Performing chords with different strumming patterns for verse and chorus.<br/>Read basic rhythmic notation (crotchets, quavers, semiquavers, triplets, minims, semibreves and rests).<br/>Read the notes of the treble clef within the stave – FACE/EGBDF acronyms.<br/>Ensemble performance skills. Being able to learn an individual part and work collaboratively to get all textures together in time.</p> | <p><b>Performance/Composition :</b></p> <p>Basic 4 chord pieces of music using the correct hand techniques for ukulele, guitar, bass and piano.<br/>Performance techniques of chords – broken chords, rhythms, Alberti bass<br/>Improvise/compose a melody based off a pentatonic or scalar idea.</p> <p><b>Composition:</b></p> <p>Rhythm and rhythmic notation. Melody using pentatonic, major and minor scale<br/>Creating an ostinato based on a pentatonic/major/minor scale<br/>Structures: Storyboard, ABA, Verse/Chorus</p> <p><b>Production:</b></p> <p>Using Software Instruments<br/>Panning<br/>Sequencing using midi keyboards with correct hand techniques using 4-chord patterns<br/>Using quantisation<br/>Using dynamic automation</p> |

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|  |  | bass.<br>Using software instruments<br>Using quantisation<br>Using dynamic automation<br>Optional recording lyrics using microphones<br>Critical analysis of own work to spot areas to improve   | Identification of note lengths and pitch  |   |   | Recording lyrics using microphones (opt)<br>Critical analysis of own work to spot areas to improve   |
| <b>Metacognition &amp; Self-regulation</b> | Modelling different drum strokes and correct instrument hold.<br><br>Decision making – self-regulated group rehearsal time to recreate an African drumming piece of music.<br><br>Time given to develop piece. Ideas based upon keywords.  | Modelling of ideas, based upon prior knowledge of sequencing software and more in-depth skills needed to develop.<br><br>Decision making – in choosing and organising their music in line with the elements of music   | Modelling individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.<br><br>Decision making – self-regulated group rehearsal time to recreate a Celtic piece of music   | Online database (focus on sound) specifically designed for music knowledge. (Individual logons)<br>Used for homework<br><br>Decision making – picking out the most relevant knowledge for presentations and listening questions based upon keyword  | Modelling individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.<br><br>Decision making – self-regulated group rehearsal time to recreate a pop piece of music.   | Modelling of ideas, based upon prior knowledge of sequencing software and more in-depth skills needed to develop.<br><br>Decision making – in choosing and organising their music in line with the elements of music   |
| <b>Developing Literacy</b>                 | Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary.<br>Homework to use of focus on sound to inform traditional instruments<br><br>KEY WORDS:<br><br>Repetition, Cyclic rhythms, Ostinato, Riff, Syncopation, Master Drummer, Polyrhythm, Cross Rhythm, Accent, Polyphonic, Call and Response, Accelerando, Ritardando / Rallentando, Tempo, Chorus, Refrain, Djembe, Talking Drum, , Balaphone, Mebraphone, Kora<br><br>Vocals: Choral Singing , Unison, Octaves, Parallel 5ths, Vocal Register, Vocables, Falsetto | Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.<br><br>Lyric writing – thinking about phrase length, syllables and rhyming skills.<br><br>KEY WORDS NEW TO SOW:<br><br>AUGMENTATION DIMINUTION, INVERSION, INTERVAL, RETROGRADE, RETROGRADE INVERSION<br><br>KEY WORDS REVISITED<br><br>MELODY, TUNE or THEME, PITCH, TEMPO, DYNAMICS, TEXTURE COUNTER-MELODY, DESCANT TIMBRE AND SONORITY ARTICULATION LEGATO STACCATO PEDAL /PEDAL NOTE or PEDAL POINT and often the TONIC PEDAL, DOMINANT, DRONE, MELODIC DECORATION trills, turns, mordents or passing notes. OSTINATO, | Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary. Homework to use of focus on sound to inform key elements.<br><br>KEY WORDS:<br><br>History and Types of Folk Music: Folk Song, Work Song, Sea Shanty, Instrumental; Oral Tradition; Folk Song Accompaniments: Pedal, Drone, Ostinato, Chords (on piano, keyboard, guitar or ukulele) as Accompaniment: Triad, Broken Chord, Arpeggio, Alberti Bass; Harmony: Intervals, 5ths; Arrangement, Lead Sheet; Basic Folk Song Structure: Introduction (intro), Chorus/Refrain, Verse; Folk Song Textures: Melody, Chords, Bass Line; Instruments of Folk. | Appraising Research task – presentation on prominent composers from a specific era<br><br>Correct use of keywords in presentations, grammar and spellings (use of focus on sound to inform key elements).<br><br>KEY WORDS:<br><br>Baroque, Ornament, Polyphonic Contrapuntal, Church. Sacred, Secular, Chamber Music, Suite, Viol, Lute, Valveless trumpet, Harpsichord, Organ, Major Minor, Terraced Dynamics, Imitation, Sequence, Fugue, Homophonic, Solo concerto, sonata, Binary Form, SATB<br><br>Classical, Elegance and Balance, Question and Answer phrases, Imitation, Rising and falling sequence, Homophonic block chordal, diatonic harmony, modulation, Chromatic harmony. Cadences, Tonic and Dominant Pedels, Piano, Dynamics, Cresc. Dim. Articulations, Symphony, Sonata | Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.<br><br>Lyric writing – thinking about phrase length, syllables and rhyming skills.<br><br><b>KEY WORDS:</b> Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Countermelody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs. Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, ¾ and 4/4, C Major/A Minor, f and p, crescendo and decrescendo, mp and mf, one ledger line, staccato and legato, G major/E minor, 6/8 Slurs | Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary. Homework to use of focus on sound to inform key elements.<br><br><b>KEY WORDS:</b> Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Countermelody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs. Semibreves, Minims, Crotchets, Quavers, Semiquavers, Dotted Crotchets/quavers, Dotted quavers/semiquavers, Treble clef Middle C to F, Bass clef G to Middle C, ¾ and 4/4, C Major/A Minor, f and p, crescendo and decrescendo, mp and mf, one ledger line, staccato and legato, G major/E minor, 6/8 Slurs |

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|                        |  |   |  | Romantic Period, THEMES<br>LEITMOTIFS EXTRAVAGANT<br>DYNAMICS CHROMATICISM<br>DISSONANCE RICHER HARMONIES<br>– NATIONAL INFLUENCES TIMBRE &<br>SONORITY Harps, Tuba, Piccolo,<br>Bass Clarinet, Cor Anglais and<br>Double Bassoon PROGRAMME<br>MUSIC: PROGRAMME SYMPHONY,<br>CONCERT OVERTURE,<br>SYMPHONIC/TONE POEM,<br>INCIDENTAL MUSIC, OPERAS,<br>ORATORIOS, REQUIEMS, LIEDER,<br>CONCERTOS |  |  |
| <b>Culture Capital</b> | Traditional West African<br>Spirituals<br>West African Djembe<br>Drumming<br>Gumboot dancing (South<br>Africa)   | Mozart – Twinkle Twinkle<br>Mahler – Frere Jacques<br>Shubert – Trout Quintet   | Various Celtic traditional folk<br>songs including Fairy Dance,<br>Dargason, Danny Boy.<br>Mumford and Sons<br>Ed Sheeran - Galway Girl<br>Sea Shanty Drunken Sailor<br>Wellerman<br>Spongebob Squarepants<br>Titanic  | “The Four Seasons” (Violin<br>Concertos) by Vivaldi “Messiah” –<br>(an Oratorio) by Handel “Mass in B<br>minor” (a sacred vocal work) by J.<br>S. Bach<br>“Raindrop Prelude” (solo piano<br>piece) by Chopin “Hebrides<br>Overture” (Concert Overture) by<br>Mendelssohn “New World<br>Symphony” (Orchestral work) by<br>Dvorák  | <b>Taylor Swift – We Are Never Getting<br/>           Back Together</b><br><b>Bon Jovi – Living On A Prayer</b><br><b>The Weeknd – Blinding Lights</b><br><b>Ed Sheeran – Galway Girl</b>  | Pop Songs LOOK AT MMC  |
| <b>Disciplinary</b>    | Development of ensemble<br>Music performance based on<br>grid rhythm and improvisation.<br><br>Development of personal<br>performance skills<br><br>Analysing performance work<br>with a focus on the technical<br>(musical elements/DR SMITH)<br>and the expressive (subjective<br>and objective meaning).<br>When/Where/Why/<br>Context/Personal reaction. | Development of performing and<br>composing music based on written<br>notation and improvisation.<br><br>Development of personal<br>performance skills<br><br>Analysing performance work with a<br>focus on the technical (musical<br>elements/DR SMITH) and the<br>expressive (subjective and<br>objective meaning).<br>When/Where/Why/<br>Context/Personal reaction. | Development of ensemble Music<br>performance based on chordal<br>harmony and melody<br><br>Development of personal<br>performance skills<br><br>Analysing performance work with a<br>focus on the technical (musical<br>elements/DR SMITH) and the<br>expressive (subjective and<br>objective meaning).<br>When/Where/Why/<br>Context/Personal reaction. | Development of solo Music<br>performance based on written<br>notation.<br><br>Development of personal<br>performance skills<br><br>Analysing performance work with a<br>focus on the technical (musical<br>elements/DR SMITH) and the<br>expressive (subjective and objective<br>meaning). When/Where/Why/<br>Context/Personal reaction.   | Development of ensemble Music<br>performance based on chordal<br>harmony, melody and rhythm<br>notation, lead sheet and<br>improvisation.<br><br>Development of personal and<br>ensemble performance skills<br><br>Analysing performance work with a<br>focus on the technical (musical<br>elements/DR SMITH) and the<br>expressive (subjective and objective<br>meaning). When/Where/Why/<br>Context/Personal reaction. | Development of composing<br>music based on improvisation.<br><br>Development of personal<br>performance skills through<br>speaking, rapping and singing.<br><br>Analysing performance work<br>with a focus on the technical<br>(musical elements/DR SMITH)<br>and the expressive (subjective<br>and objective meaning).<br>When/Where/Why/<br>Context/Personal reaction. |
| <b>Substantive</b>     | Development of music<br>theory/musical elements<br><br>Understanding of key words<br><br>Understanding of<br>historical/cultural reference   | Development of music<br>theory/musical elements<br><br>Understanding of key words<br><br>Understanding of historical/cultural<br>reference  | Development of music<br>theory/musical elements<br><br>Understanding of key words<br><br>Understanding of<br>historical/cultural reference   | Development of music<br>theory/musical elements<br><br>Understanding of key words<br><br>Understanding of historical/cultural<br>reference   | Development of music theory/musical<br>elements<br><br>Understanding of key words<br><br>Understanding of historical/cultural<br>reference   | Development of music<br>theory/musical elements<br><br>Understanding of key words<br><br>Understanding of<br>historical/cultural reference   |



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| Each year 9 SOW will be taught over the space of half a term. Some extension may be required due to missed lessons/timetabling etc... The order the SOW as taught will vary for each class to ensure all students have access to various resource, instruments, and environments. |  |  |   |  |   |   |
| MMC   | Year 9 SOW   |  |   |  |   |   |
| Singing   | Sing homophonic and/or polyphonic harmony in three parts   |  |   |  |   |   |
| Listening   | Using music from the list of suggested repertoires, or repertoire chosen by each school, Year 9 pupils should listen to a wide range of music and identify how the elements specified on page 39 are used while starting to think about the impact this has on the listener.   |  |   |  |   |   |
| Composing   | ‘Song’ Writing (with or without lyrics) • Compose chord sequences on the keyboard or guitar in C, G or F major, A, E or D minor. • Compose contrasting chord sequences to create pieces in either ternary or verse/chorus form. • Write simple bass lines using the root note of each chord. Give these bass lines rhythm and use passing notes to enhance them. • Create rhythmic accompaniment to support chord sequences. • Compose melodic lines, shaped by lyrics and/or harmonic intention. Programme Music • Compose chord sequences on the keyboard or guitar in C, G, or F major, A, E or D minor. • Compose contrasting harmonic sequences that respond to extra-musical stimuli. • Use percussion and percussive sounds. • Explore melodic line, use of contrast and structural ideas, e.g. ABACA. Melody and Accompaniment • Compose melodies using vocal or instrumental improvisation, bearing in mind phrase structure. 10 The original melody is pre 1940 and Wallen’s 2020 reimagining for BBC Proms provides fertile ground for discussion of compositional approaches. 54 • Harmonise melodies using the root notes from primary chords and appropriate cadences. • Embellish the accompaniment with passing notes. Improvise • Improvise melodies and riffs over chord sequences with a strong awareness of key. • Improvise a melody on the voice or an instrument to fit with the chord sequences created. • Take the listener on an original musical journey. |  |   |  |   |   |
| Instrumental Performance  | Further increase the rhythmic scope of melodies on keyboard instruments, following staff notation written on two staves. • Add either a single note or chordal accompaniment to the melody; alternatively play a piece based on chords (e.g. an arrangement of the start of the Moonlight Sonata).   |  |   |  |   |   |
| Year 9 SOW  | <p>Soundtracks</p> <p>PERFORMING James Bond leitmotif, sequence using computer software.</p> <p>APPRAISING film music leitmotifs and orchestration. Identifying features of film genre’s through music analysis (DRSMITH)</p> <p>COMPOSING a character leitmotif.</p> <p>PRODUCTION techniques used in sequencing software: hitpoint sound effects, panning, automation, quantising.</p>   | <p>Musicals</p> <p>Ensemble PERFORMANCE of a musical song.</p> <p>APPRAISING musical styles and songs from different kinds of musicals.</p> <p>Singing musicals in 3 parts</p>   | <p>Video Game Music</p> <p>PERFORMING popular video game music melodies eg Mario</p> <p>COMPOSITION of character themes or character motifs</p> <p>APPRAISING examples of game music throughout history. Understanding how music is used within a game eg cues, suspense and what musical features are used to create these effects</p> <p>PRODUCTION techniques used in sequencing software: cells, automation, quantising</p> | <p>Blues and Jazz</p> <p>PERFORMANCE of a blues piece, based upon the 12-bar blues, walking bass including developing improvisation techniques.</p> <p>APPRAISING blues music throughout its history. Its origins, how it was developed and understand how blues and jazz has influenced popular music including fusion.</p> <p>Writing lyrics and singing the blues</p> | <p>Sampling and Fusion</p> <p>COMPOSING sampling. Using techniques learnt from exploring different methods and how they are integrated into other songs.</p> <p>APPRAISING looking into music from around the world. Picking out stereotypical features of the style to create a music fusion composition. Afrobeat, North Indian Classical Music, Bhangra, Tango, Celtic</p> <p>PRODUCTION techniques used in sequencing software: sampling, automation, quantising.</p> | <p>Ensemble Performance</p> <p>Group PERFORMANCE and rehearsal of a piece of music in a style best suited to the individual.</p> <p>Singing pop song chorus in 3 parts</p>  |
| Prior knowledge   | <p><b>Composition:</b> Performance and composition keyboard and instrumental skills (various Y7/Y8 SOW). Flexible differentiated and scaffolded recourses.</p> <p>Improvisation of rhythms to create a polyrhythm.</p>   | <p><b>Performance:</b> Keyboard/Instrumental Skills (Various YR 7/8 SOW). Flexible differentiated and scaffolded resource.</p> <p><b>Appraising:</b> listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority, Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> <p><b>Singing:</b> Sang in chordal harmony</p> | <p><b>Performance:</b> Keyboard/Instrumental Skills Film Music</p> <p><b>Composition:</b> Performance and composition keyboard and instrumental skills (various Y7/Y8 SOW). Flexible differentiated and scaffolded recourses.</p> <p><b>Production:</b> Sequencing software skills development. Film music Y9 (Following Y7/Y8/Y9 SOW).</p>   | <p><b>Performance:</b> Keyboard/Instrumental Skills (Various Y7/Y8/Y9 SOW). Flexible differentiated and scaffolded resource. Build on Improvisation stylistic development. Refining earlier attempts to improvise.</p> <p><b>Appraising:</b> listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority,</p>             | <p><b>Performance:</b> Keyboard/Instrumental Skills (Various Y7/Y8/Y9 SOW). Flexible differentiated and scaffolded resource.</p> <p><b>Appraising:</b> listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority, Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> <p><b>Composition:</b> Performance and composition keyboard and</p>   | <p><b>Performance:</b> Keyboard/Instrumental Skills (Various Y7/Y8/Y9 SOW). Flexible differentiated and scaffolded resource.</p> <p><b>Appraising:</b> listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority, Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> |

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|  | <p><b>Production:</b> Sequencing software skills development. (Following Yr 7 &amp; 8 SOW). Use of sound effects.</p> <p><b>Appraising:</b> listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority, Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> <p>IMPORT VIDEO AND AUDIO</p>  |   | <p><b>Appraising:</b> Leitmotif Film music, listening to compositions for analysis based around key terminology: Dynamics, Rhythm, Structure, Sonority, Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> <p>IMPORT VIDEO AND AUDIO</p>  | <p>Instrumentation, Tempo, Texture, Harmony and Tonality (DRSMITH).</p> <p><b>Singing:</b> Sang in chordal harmony</p>   | <p>instrumental skills (various Y7/Y8Y9 SOW). Flexible differentiated and scaffolded recourses. Developing compositional ideas through the concept of fusions and sampling.</p> <p><b>Production:</b> Sampling Year 9 Game Music</p>   | <p><b>Singing:</b> Move to homophonic/polyphonic 3 part harmony</p>  |
| <b>Metacognition &amp; Self-Regulation</b> | <p>Modelling of ideas based upon prior knowledge of sequencing software and more in-depth skills needed to develop.</p> <p>Decision making in choosing and organising their music in line with the elements of music.</p>   | <p>Modelling for individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.</p> <p>Decision making self-regulated group rehearsal time to recreate a pop piece of music.</p> <p>Self/peer evaluation based upon basic performance skills.</p> | <p>Modelling of ideas based upon prior knowledge of sequencing software and more in-depth skills needed to develop.</p> <p>Decision making – in choosing and organising their music in line with the elements of music.</p>   | <p>Development of performance skills with new improvisation styles linking with blues and jazz history.</p> <p>Specific videos of famous performers of these styles as well as using focus on sound database to research key elements of the improvisational style.</p> <p>Self/peer evaluation based upon basic performance skills as well as the new improvising and solo skills and 12 bar blues.</p>   | <p>Modelling of ideas based upon prior knowledge of sequencing software and more in-depth skills needed to develop.</p> <p>Resources created with step-by-step guides on how to sample with pictures to demonstrate each instruction.</p> <p>Decision making – in choosing and organising their music in line with the elements of music as well as picking the best samples to create the fusion.</p>   | <p>Modelling individual parts as well as rehearsal practice skills. Scaffolded musical parts created, with opportunities to develop the musical line.</p> <p>Decision making – self-regulated group rehearsal time to recreate a pop piece of music.</p> <p>Self/peer evaluation based upon basic performance skills.</p>  |
| <b>Developing Literacy</b>                 | <p>Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.</p> <p>Scaffolded Homework in a GCSE style essay.</p> <p>KEY WORDS: Leitmotif, Soundtrack, Theme Song, Mickey-Mousing, Concord/Discord, (Chromatic) Sequencing, Storyboard, ‘Borrowed’ Music, Music-Spotting, Interval of a 5th, Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical</p> | <p>Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary.</p> <p>Homework to use of focus on sound to inform key elements.</p> <p>Scaffolded Homework in a GCSE style essay.</p> <p>KEY WORDS:</p>  | <p>Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.</p> <p>KEY WORDS: Chromatic Scale, Staccato, Jumping, Leaping, Disjunct, Syncopation, Sound Effect, Chip Tune, 8-Bit Music, Sampling, Synthesiser, Motif, Ground Theme, DRSMITH</p> | <p>Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary.</p> <p>Homework to use of focus on sound to inform key elements.</p> <p>Scaffolded Homework in a GCSE style essay.</p> <p>KEY WORDS: 12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V &amp; V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos;</p> | <p>Peer assessment – students written, and verbal feedback based upon other’s group compositions, making sure to include specific vocabulary.</p> <p>Lyric writing – thinking about phrase length, syllables and rhyming skills. Theme/genre relevance to lyrics</p> <p>KEY WORDS:</p> <p>Afrobeat: Highlife, Fela Kuti, American Soul, Funk and Jazz, Head, Syncopation, Riffs, Fusion, Scat, Improvised, Solo, Extended Chords, 7th Chords, Melodic Call, Chordal Response</p> | <p>Peer assessment – students writing feedback based upon other’s group performances, making sure to include specific musical vocabulary. Homework to use of focus on sound to inform key elements.</p> <p>KEY WORDS: Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Countermelody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct,</p> |

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- KS3 classes are mixed ability groups
- Students have an hour a week in Yr7,8 and 9 we teach the at least the National Curriculum, with guidance from the MMC. There are 6 SOW each year.
- SOW are taught in a different order by different teachers to facilitate the sharing of resources and materials.
- FSM students have the opportunity to learn an instrument for free.
- Homework is set once a half term for years 7 and 8.