



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year Group	1a	1b	2a	2b	3a	3c
Year 13	<p>-AoS E: Set Work Analysis: Trio for Ob, Bsn & Piano Mvt 2 - Poulenc</p> <p>-AoS E : Set Work Analysis: Three Nocturnes, Number 1 Nuages – Debussy</p>	<p>-AoS E: Set Work Analysis: Trio for Ob, Bsn & Piano Mvt 2 - Poulenc</p> <p>-AoS E :Set Work Analysis: Three Nocturnes, Number 1 Nuages – Debussy</p>	<u>Revision of A, C and E</u>	<u>Revision of A, C and E</u>	<u>Revision</u> Recap of set works; Listening questions; Essay work	<u>Exam</u>
	Practice for recitals and mock performance	Practice for recitals	Practice for recitals	Sign off Record recitals		
	Start planning brief composition.	Complete composition 1 and start brief composition.	Continue to complete brief composition	Sign off Complete brief composition and programme notes		



Music Curriculum Map

Listening and Appraising

Performance

Composition

Year 12	<p><u>- AoS A: Set Work</u> Analysis: Symphony No 104 D major “London” – Haydn</p> <p>*Vocab list to be added due to how vast it is</p>	<p><u>- AoS A: Set Work</u> Analysis: Symphony No 104 D major “London” – Haydn</p> <p>*Vocab list to be added due to how vast it is</p>	<p><u>- AoS A: General Study:</u> <u>Symphony No. 4: A Major “Italian”</u> – Mendelssohn</p> <p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown *Vocab list to be added due to how vast it is</p>	<p><u>- AoS A: General Study:</u> <u>Symphony No. 4: A Major “Italian”</u> – Mendelssohn</p> <p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown *Vocab list to be added due to how vast it is</p>	<p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown</p>	<p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown</p>
	Practice for recitals and mock performance	Practice for recitals	Practice for recitals	Practice for recitals	Practice for recitals and mock performance	Practice for recitals
	<p><u>Harmony Pack</u> Keys, Circle of 5ths, Tonality, Scales, Triads and inversions, Cadences, SATB writing, Dominant 7ths, Diminished 7ths</p> <p><u>Composition planning</u></p>	<p><u>Harmony Pack</u> Neapolitan Sixth, Second inversion chords, Cadential and passing 6th, Supertonic 7th, Major and minor 7ths, Approaches to cadences</p> <p><u>Start composition</u></p>	<p><u>Harmony Pack</u> Mediant and leading note chords, Harmonisation of Bass lines, Non-harmony notes, Modulation</p> <p><u>Continue to complete composition</u></p>	<p><u>Continue to complete composition</u></p>	<p><u>Continue to complete composition</u></p>	<p><u>Complete composition</u></p>



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year 11	<p><u>Defying Gravity</u></p> <p>Chromatic harmony Leitmotifs Colla Voce Overdrive</p>	<p><u>Star Wars</u></p> <p>F Quartal Harmony Instrumentation Fanfare Staccato</p>	<p><u>Release and Samba Em Preludio</u></p> <p>Loops Specific instrumental vocab (Bhodran etc) Bossa Nova</p>	<p><u>Revision</u></p>	<p><u>Revision</u></p>	<p><u>Exam</u></p>
	<p>Solo Performances recorded towards end of half term.</p>	<p>Ensemble performances recorded towards end of half term.</p>	<p>Any solo and ensembles that need re-recording to be done this term.</p>	<p>Sign off. All students must perform at least one piece, either solo or ensemble.</p>		
	<p>Free composition and write ups completed and handed in. Start planning brief composition.</p>	<p>Brief composition started officially.</p>	<p>Brief Composition continues.</p>	<p>Brief coursework finishing.</p>	<p>Sign off.</p>	



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year 10	<p><u>Instrumental Music - Basic Theory Pack</u></p> <p>Listening tasks done – one every other lesson to improve familiar listening recognition.</p> <p>The History of Music</p> <p>Create timeline and listening tasks from medieval to 20th century</p>	<p><u>Instrumental Music - Basic Theory Pack</u></p> <p>Rhythmic Dictation Melodic Dictation</p>	<p><u>Bach</u></p> <p>Counterpoint Gigue Fugue Stretto Cadence Modulation Triplets Concertino Ripieno Concerto Grosso</p>	<p><u>Beethoven</u></p> <p>Sonata form Tremolo Ornamentation Chromaticism Contrary Motion Dotted Rhythms Antiphonal</p>	<p><u>Purcell</u></p> <p>Ground Bass Melisma Syllabic</p>	<p><u>Killer Queen</u></p> <p>Studio effects (flange/overdubbing/ panning) Hammer ons Pull offs</p>
	<p>Throughout the year, students should be working on solo's and ensembles in peri lessons.</p> <p>Initial Performance</p>	<p>Ensemble skills – whole class performance</p>	<p>Working on solo's and ensembles in peri lessons.</p>	<p>Working on solo's and ensembles in peri lessons.</p>	<p>Working on solo's and ensembles in peri lessons.</p>	<p>Mock performance</p>
	<p>Start composition</p> <p>Task based work to improve and develop skills</p>	<p>Free composition</p>	<p>Free composition break – do example brief composition.</p> <p>If students are showing they want to move back to Free Composition, do so in Summer 1 term.</p>	<p>Free Composition</p>		



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year 9	<u>Soundtracks</u>	<u>What makes a good song?</u>	<u>Making Arrangements</u>	<u>Band Skills / Virtual Supergroup</u>
	<p>Leitmotifs</p> <p>Stabs</p> <p>Sound effects</p> <p>Instrumentation to suit purpose</p> <p>Fanfares</p>	<p>Popular Song Structure, Riff, Hook, Melody, Counter-Melody, Lyrics, Chords and Triads, Primary Chords (I, IV, V, V7), Secondary Chords (VI), Bass Line, Song Textures: Monophonic, Homophonic, Polyphonic. Lead Sheets.</p>	<p>Musical Arrangements, Cover Versions, Mashups, Remixes, Song Structure—Intro, Verse, Pre-Chorus, Chorus, Middle 8/Bridge, Coda/Outro, Textures and Layers, Recording a Song, Music Technology, Digital Effects, Promoting and Advertising a release of a Musical Arrangement, Marketing in the Music Industry, Copyright and Fair Use of Music.</p>	<p>Consolidate all previous learning.</p> <p>Ensemble skills.</p>
	<p>Students learn the leitmotifs and themes from James Bond to be able to use this or a part of it in the composition.</p>	<p>Pupils use lead sheets of popular songs to perform parts from and to analyse musical features from which introduces them to this form of musical notation.</p>	<p>Pupils use lead sheets and scores to perform and create their own arrangements of songs.</p>	<p>To recreate a performance of a piece of music that is already available. Students to pick a song of their choice and suited to their ability. Students struggling will be given a choice.</p>
<p>Students compose to the Spectre film trailer.</p> <p>L: To play the leitmotif and 2 more themes from the sheet, not matching the video.</p> <p>M: To use the leitmotif and one theme, including 1 original idea, to match the trailer.</p> <p>HAL: To use the leitmotif and intersperse the original themes with own original ideas and sound effects that add to the trailer.</p>	<p>Students are to create an arrangement of set songs (HAL students will be encouraged to choose their own songs / pieces of Music).</p>	<p>The song can be a cover version.</p> <p>Students can learn how to write their own songs here (HAL would be encouraged to do this option).</p>		



Music Curriculum Map

Composition

Listening and Appraising

Performance

	<u>Drones, Chords and Ostinato</u> Playing 'O Fortuna'	<u>Pop Songs / All about the Bass</u> Chords on Guitar/ukulele Use of ostinato (composed) Singing	<u>Feeling the Blues</u> 12 Bar Blues Walking Bass Line Improvisation Singing the blues Blues scale Chromaticism Swung Rhythms	<u>All that Jazz</u> Swing Modal Jazz Ostinato Call and Response Scat Singing Frontline Texture Dorian Mode, Syncopation, Rhythm Section	<u>Computer and Video Games</u> Sound Effect Synthesiser Sampling Cues Music Technology Character Theme / Motif The Elements of Music
Year 8	Resilience needed to play two hands together. LAL: Play as part of a group Standard: Play the piece with 2 hands HAL: Play the ostinato steadily with the correct octave being read for the melody.	Students learn how to play 'Smile' or 'Foundation' chords and sing the melody with it.	Students learn the basics in separate hands LAL: Play each of the four areas separately. Standard: 12BB and WBL played together, singing and improvisation performed together when someone else is playing (ensemble skills). HAL: To accompany partner well and perform, confidently all 4 areas. The improvisation should be complex and interesting.	Students explore the effects of adding a melodic improvisation with the use of 7 th chords and "Ragtime Music" including using chords in a "vamp" style.	Students will perform themes from video games.
	Composing an ostinato composition based on the Ticking Noise sketch.		Students will compose an improvisation with varying degrees of success.	Students will continue to compose through melodic improvisation.	Students will create a musical score for a video game.



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year 7	<p><u>Building Bricks</u> The Elements of Music including Italian terms Notation Stave Staff Notation Graphic Notation Graphic Scores</p>	<p><u>I Got Rhythm</u> Rhythm Pulse Beat March Waltz Time Signature Conducting Note values Bars Barlines Accent Cyclic Rhythm Polyrhythm</p>	<p><u>Keyboard Skills</u> Layout of Piano / Keyboard Treble Clef Staff notation RH LH Fingering (1-5) Middle C</p>	<p><u>Form and Structure</u> Q&A/Call and Response Phrases Binary Form Ternary Form Rondo Form Theme and Variations Phrase Melody Harmony Ostinato Drone Treble Clef Pitch Notation Vocabulary related to variation techniques (Inversion/ retrograde/ augmentation etc). Listening starters and activities related to variations.</p>	<p><u>'Music Through Time'</u> Medieval – plainchants, instrumentation Renaissance – Cantus Firmus, sacred, secular Baroque – polyphonic, homophonic, monophonic, counterpoint. Instrumentation development. Classical – Consonance, dissonance, conjunct, disjunct. Romantic – range (tessitura), chromaticism 20th Century – serialism, minimalism (on computers), chance music.</p>	<p><u>World Music 1</u> African/Indian African – polyrhythms, Gumboot dancing, Rondo form, master drummer. Indian – Raga, Tal,</p>
	<p>Students will learn to play “Ode to Joy” by Beethoven.</p>	<p>A series of performing tasks interspersed with composition tasks.</p>	<p>Students will learn to play a variety of keyboard pieces of varying levels of difficulty.</p>	<p>Perform melody and their own variations.</p>	<p>A series of performing tasks interspersed with composition tasks.</p>	<p>Students perform some African songs. Students learn an Indian song.</p>
	<p>Students will create a short piece of music to describe one of the four different scenes that Britten created music for in “Peter Grimes” and a Morning Mood piece.</p>	<p>A series of performing tasks interspersed with composition tasks.</p>	<p>Some HAL students may be able to add a chordal LH accompaniment to each piece.</p>	<p>Using a variety of composition techniques (retrograde/ inversion/ augmentation etc) students compose at least 3 different variations of the original theme.</p>	<p>A series of performing tasks interspersed with composition tasks. Students pushed individually by the teacher.</p>	<p>Students compose their own polyrhythmic cycles and gumboot dances in a rondo form.</p>



Music Curriculum Map

Listening and Appraising

Performance

Composition

						Students compose a short piece using a choice of 3 ragas.
--	--	--	--	--	--	---

KS3 - Singing should be done every other lesson – songs chosen need to be related to the topic. This will help performance and composition ability through KS3 and KS4.