



Music Curriculum Map

Composition

Listening and Appraising

Performance

Year Group	1a	1b	2a	2b	3a	3c
Year 13	<p><u>-AoS E: Set Work</u> Analysis: Trio for Ob, Bsn & Piano Mvt 2 - Poulenc</p> <p><u>-AoS E :Set Work</u> Analysis: Three Nocturnes, Number 1 Nuages – Debussy</p>	<p><u>-AoS E: Set Work</u> Analysis: Trio for Ob, Bsn & Piano Mvt 2 - Poulenc</p> <p><u>-Ao S :Set Work</u> 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		
Year 12	<p><u>- AoS A: Set Work</u> Analysis: Symphony No 104 D major “London” – Haydn</p>	<p><u>- AoS A: Set Work</u> Analysis: Symphony No 104 D major “London” – Haydn</p>	<p><u>- AoS A: General Study: Symphony No. 4: A Major “Italian” – Mendelssohn</u></p> <p><u>Music for Theatre</u></p>	<p><u>- AoS A: General Study: Symphony No. 4: A Major “Italian” – Mendelssohn</u></p> <p><u>Music for Theatre</u></p>	<p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg;</p>	<p><u>Music for Theatre</u> Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg;</p>



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	*Vocab list to be added due to how vast it is	*Vocab list to be added due to how vast it is	Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown *Vocab list to be added due to how vast it is	Kurt Weill; Richard Rodgers; Stephen; Sondheim; Claude-Michel Schönberg; Jason Robert Brown *Vocab list to be added due to how vast it is	Jason Robert Brown	Jason Robert Brown
	Practice for recitals and mock performance	Practice for recitals	Practice for recitals	Practice for recitals	Practice for recitals and mock performance	Practice for recitals
	<u>Harmony Pack</u> Keys, Circle of 5ths, Tonality, Scales, Triads and inversions, Cadences, SATB writing, Dominant 7ths, Diminished 7ths <u>Composition planning</u>	<u>Harmony Pack</u> Neapolitan Sixth, Second inversion chords, Cadential and passing 64, Supertonic 7 th , Major and minor 7ths, Approaches to cadences <u>Start composition</u>	<u>Harmony Pack</u> Mediant and leading note chords, Harmonisation of Bass lines, Non-harmony notes, Modulation <u>Continue to complete composition</u>	<u>Continue to complete composition</u>	<u>Continue to complete composition</u>	<u>Complete composition</u>



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



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



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Year 9	<u>Soundtracks</u> Leitmotifs Stabs Sound effects Instrumentation to suit purpose Fanfares	<u>What makes a good song?</u> 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.	<u>Making Arrangements</u> 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.	<u>Band Skills / Virtual Supergroup</u> Consolidate all previous learning. Ensemble skills.
	Students learn the leitmotifs and themes from James Bond to be able to use this or a part of it in the composition.	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.	Pupils use lead sheets and scores to perform and create their own arrangements of songs.	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.
	Students compose to the Spectre film trailer. L: To play the leitmotif and 2 more themes from the sheet, not matching the video. M: To use the leitmotif and one theme, including 1 original idea, to match the trailer.	Students are to create an arrangement of set songs (HAL students will be encouraged to choose their own songs / pieces of Music). CST: Solidarity – Working together as one.	The song can be a cover version. Students can learn how to write their own songs here (HAL would be encouraged to do this option). CST: Solidarity – Working together as one.	



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Year 8	HAL: To use the leitmotif and intersperse the original themes with own original ideas and sound effects that add to the trailer. CST: "Participation" – Students are able to work and use the talents God gave us. CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions. CST: Human Dignity – Treating each other with respect because God made them too.	CST: Participation – Students are able to work and use the talents God gave us. CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions. CST: Human Dignity – Treating each other with respect because God made them too.	CST: Participation – Students are able to work and use the talents God gave us. CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions. CST: Human Dignity – Treating each other with respect because God made them too.	
	<u>Drones, Chords and Ostinato</u> Playing 'O Fortuna' Ostinato Intervals (3rds and 6ths) Playing Pop with an ostinato bass line and chords.	<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



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	<p>HAL: Play the ostinato steadily with the correct octave being read for the melody.</p>		<p>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.</p>		
	<p>Composing an ostinato composition based on the Ticking Noise sketch.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p>	<p>CST: Solidarity – Working together as one.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p>	<p>Students will compose an improvisation with varying degrees of success.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p>	<p>Students will continue to compose through melodic improvisation.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p>	<p>Students will create a musical score for a video game.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p> <p>CST: Solidarity – Working together as one.</p>



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Year 7	<u>Building Bricks</u> The Elements of Music including Italian terms Notation Stave Staff Notation Graphic Notation Graphic Scores	<u>I Got Rhythm</u> Rhythm Pulse Beat March Waltz Time Signature Conducting Note values Bars Barlines Accent Cyclic Rhythm Polyrhythm	<u>Keyboard Skills</u> Layout of Piano / Keyboard Treble Clef Staff notation RH LH Fingering (1-5) Middle C	<u>Introducing the Ukulele</u> Tuning the ukulele Learning the lay out of a ukulele Chord shapes Chord symbols Strophic form Harmonic rhythm	<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.	<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 20 th Century – serialism, minimalism (on computers), chance music.
	Students will learn to play "Ode to Joy" by Beethoven.	A series of performing tasks interspersed with composition tasks.	Students will learn to play a variety of keyboard pieces of varying levels of difficulty.	Students will learn to play one of two songs, each with a different difficulty level	Perform melody and their own variations.	A series of performing tasks interspersed with composition tasks.



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	<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>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p>	<p>A series of performing tasks interspersed with composition tasks.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p> <p>CST: Solidarity – working together as one.</p>	<p>Some HAL students may be able to add a chordal LH accompaniment to each piece.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Solidarity – working together as one</p>	<p>Students will create their own chord progression using the chords they have learnt so far.</p> <p>CST: Participation – Students are able to work and use the talents God gave us.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p> <p>CST: Solidarity – working together as one.</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>CST: Human Dignity – Treating each other with respect because God made them too.</p> <p>CST: Solidarity – working together as one.</p>	<p>A series of performing tasks interspersed with composition tasks.</p> <p>Students pushed individually by the teacher</p> <p>CST: Subsidiarity – Listening to everyone and giving everyone the chance to share their opinions.</p> <p>CST: Human Dignity – Treating each other with respect because God made them too.</p> <p>CST: Solidarity – working together as one.</p>
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Year 6	<u>Listening</u> Recognise the structure of music being listened to. (e.g. Binary, ternary, 12 bar blues, song form) Recognise and identify a wide range of instruments and synthesised sounds. Identify the style of a piece of music from a list of options. Compare and discuss differences in separate performances of the same piece of music. Describe how a piece of music reflects its purpose place and time. Consistently use a musical vocabulary when making evaluations of pieces of music.	<u>Performance</u> Sing in harmony confidently and accurately. Perform parts from memory and learn new music from staff notation. Maintain a third part in a vocal or instrumental performance Take the lead in a performance and direct others through expressive gesture. Perform with confidence showing how the inter-related dimensions of music have an impact on the performance and the audience.	<u>Composition</u> Use a variety of different musical devices in composition (including melody, rhythms and chords). Compose music in a variety of simple structures (12 bar Blues, Ternary form, short song form) using simple notation- staff, chord boxes, tablature or graphic score. Compose music which is appropriate to a mood, time, location or occasion.
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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.