

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Pre Year 7						
This course is/is not studied in primary school. (school dependant)			Interventions/support in place: Starting unit allows all students to either recap or develop understanding of the initial key terminology required for the subject.			
Year 7						
Topic/Focus	MARITIME CURRICULUM – Sea Shanties and Folk Music		Keyboard Skills		Introduction to a Digital Audio Workstation	
Sequencing	<ul style="list-style-type: none"> Use different forms of Musical Accompaniments to accompany traditional Folk Songs in different ways, showing an awareness of intervals and the Harmony created. Understand the different textural layers and form and structure of Folk Songs. Know some of the different instruments, timbres and sonorities often used in the performance of Folk Music. Understand and use the different musical information given on a lead sheet and available musical resources in creating an effective Musical Arrangement of a Folk Song. 		<ul style="list-style-type: none"> Understand how the classroom keyboard is used and played Practicing pieces of keyboard music to build skills and understanding of reading music and playing an instrument using correct posture, fingering and accuracy of pitch and rhythm Understand the importance of “warming-up” before playing a keyboard or piano and the concept of piano fingering (1-5) Explore different keyboard instruments from different times and places. 		<ul style="list-style-type: none"> Understand what a DAW is Learn how to import loops Learn how to layer more than 1 loop Learn how to slice a loop Learn how to create a drum pattern Learn how to add drum pattern to a loop Learn how to add an Fx 	
Extended Learning	<p>. Pupils could go on to:</p> <ul style="list-style-type: none"> Make their own arrangements of different folk songs in groups. Identify arrangements they particularly enjoy, bring them to the lesson and say why they enjoy them. Relate the process of arrangement of music to other experiences, e.g., making the best of a given situation. Investigate which folk songs have been arranged the most times, e.g., ‘Oh Danny boy’ 		<p>Pupils could go on to:</p> <ul style="list-style-type: none"> Further develop their keyboard skills and become confident performers. Perform in a variety of styles e.g. two-part pieces. Perform keyboard duets. Work towards a “Grade 1” piano exam piece. Creating an in-depth research project on one keyboard instrument (e.g. harpsichord, organ, piano, accordion, synthesiser, clavichord, celesta etc.) containing pictures, information and how the instrument works. This could be presented 		<p>Pupils could go on to:</p> <ul style="list-style-type: none"> Attend the music technology extra curricular club Learn how to create a sample Learn how to create their own composition Learn how to add midi 	

		to the rest of the class at the start of end of lessons.	
Formal Assessment	Class performance and listening assessment 1 (Teams)	Individual performance – assessment 2 (Teams)	Composition - DAW project
Year 8			
Topic/ Focus	Hooks and Riffs	Video Games	I've Got Rhythm
Sequencing	<ul style="list-style-type: none"> • Understand how music is based on Repeated Musical Patterns. • Understand and distinguish between Hooks, Riffs and Ostinatos. • Perform, create and listen to and appraise a range of music from different times and places based on Repeated Musical Patterns. 	<ul style="list-style-type: none"> • Understand the various ways in which music is used within a range of computer and video games from different times. • Understand, describe and use common compositional and performance features used in computer and video game music. • Understand how to vary, adapt and change a melody (character theme) for different atmospheres/scenarios. • Understand the importance of sound effects and how these are used at certain cues to enhance gameplay within a computer or video game. 	<ul style="list-style-type: none"> • Understand that pulse is a fundamental upon which music is built and performed. • Develop a feeling for and an awareness of a regular pulse in music from different times and places. • Distinguish between pulse/beat and rhythm. • Develop and understanding of note values in terms of duration, bars and simple time signatures.
Extended Learning	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Make notated maps or scores of popular songs, illustrating the hooks used, when and where they happen in the song. 	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Realise, adapt and refine their ideas for their own computer or video game using websites like SCRATCH where they can they refine and adapt their own musical soundtracks to. 	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Explore and research other “junk percussion” artists and groups e.g. Donald Knaack aka “The Junkman”.

	<ul style="list-style-type: none"> • Use their hooks and riffs to develop their own compositions, using music technology. • Make links to music from other cultures and traditions that use riff and ostinato-based structures, such as Balinese Gamelan and other World Music. 	<ul style="list-style-type: none"> • Create character themes/motifs, decision motifs and sound effects using online websites such as BEEPBOX. • Create music for already established games or gaming platforms such as music, soundtracks and sound effects to accompany the Wii. <ul style="list-style-type: none"> • Create a more in-depth soundtrack to accompany a BOSS BATTLE using additional musical features such as lowpitched ostinatos, stab chords, minor tonality and fast tempo. • Explore FANFARES to celebrate victory – end of levels, defeat of enemies – create a fanfare for a computer or video game including triplets and ended with a ‘ta-da!’ moment. • Explore music to accompany a loss (loss of level or defeat by an enemy or big boss) – links to funeral music. 	
Formal Assessment	Performance and TEAMS Formal written assessment	Composition and TEAMS formal written assessment	Performance and TEAMS formal written assessment

Year 9			
Topic/Focus	Reggae - Offbeat	All that Jazz	Film Music
Sequencing	<ul style="list-style-type: none"> • To recognise the stylistic conventions of Reggae music • How chords contribute to the texture of a song • To recognise the key features of a Reggae bass line • To understand syncopation and how it is used in Reggae music • To identify the different layers that make up Reggae music 	<ul style="list-style-type: none"> • Know how Chords and Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence. • Know, recognise, and perform Chords I, I7, IV, IV7, V & V7 in different ways e.g., as a Walking Bass Line. • Understand and demonstrate what makes an “effective” Jazz improvisation e.g., using the notes of the Blues Scale. 	<ul style="list-style-type: none"> • How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama. <ul style="list-style-type: none"> • How timing is a crucial factor in the composition and performance of music for film. • How film music can change the viewer’s interpretation of a scene.

	<ul style="list-style-type: none"> • Understand the key themes and style of Reggae lyrics 	<ul style="list-style-type: none"> • Know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music. 	<ul style="list-style-type: none"> • How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.
Extended Learning	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Explore and find out more about Rastafarianism. • Explore songs by more contemporary Reggae bands such as UB40 or explore influences of Reggae on popular music genres of today. 	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Programme blues backing tracks using ICT, apps. or music sequencing software for further practice. • Create a Blues Melody line based on a given 12-bar Blues Chord sequence and lyrics in C Major. • Explore the subject matter and AAB form of Blues lyrics in a range of Blues and Blues-inspired songs before creating their own Blues lyrics to a given 12-bar Blues melody and chords, perhaps on a given subject matter e.g., Black Lives Matter. • Listen to big-band recordings from the 1930's-1940's (especially the Count Basie and Duke Ellington bands) for good examples of ostinatos, riffs, and improvisation. 	<p>Pupils could go on to:</p> <ul style="list-style-type: none"> • Undertake a research project into how film music has changed over the last 50 years. • Perform a THEME SONG from a film which pupils particularly enjoy or is popular at the moment. Pupils could research the music online and source the sheet music or other suitable ways of putting together a musical arrangement of this. • Create a presentation on a film music composer. Pupils can choose a composer and explore the compositional techniques they use – do they favour a particular instrument? Which pieces have them composed? Can pupils create a timeline of works etc. • Film Music Composer Battles – in small groups, pupils select a film composer and find 3 soundtracks. They have to make a case as to why that particular composer in the number one, arguing against other groups and using selected examples. Perhaps create a sheet in advance with quarter final, semi-final and final on. • Choose a film music composer – John Williams, Hans Zimmer, Thomas Newman, Danny Elfman, Ennio Morricone – and listen to three different pieces from different films identifying the musical ingredients of each, how the elements of music are used to meet the mood, feel and style of the film and why they might have chosen

			those particular instruments. Create a presentation ready for at least 3 people to present to the class. • Create a Facebook® profile home page for a film composer and then extend to have dialogue between them and another film music composer e.g. John Williams and Hans Zimmer. Source suitable adverts for the page.
Formal Assessment	Performance and TEAMS formal assessment	Composition and TEAMS formal assessment	Composition and TEAMS formal assessment
Year 10			
Qualification	BTEC Tech award Music Practice		
Topic	PSA 1 - Component 1 – Exploring Music Products and Styles		
Sequencing	builds on knowledge gained from key stage 3 and looks at specific styles and how they are composed/ developed	developing instrumental skills demonstrating chosen styles explored	
Extended Learning	Research of conventions used in different styles/ practicing instrument outside of classroom	practicing outside of the classroom	
Formal Assessment	Submission of PSA 1	Submission of PSA 1	
Year 11			
Qualification	BTEC Tech award Music Practice		
Topic	PSA – Component 2 – Music Skills Development	PSA – Responding to a Music Brief	
Sequencing	Learners will have the opportunity to develop two musical disciplines through engagement in practical tasks, while documenting their progress and planning for further improvement Learning Outcomes A Demonstrate professional and commercial skills for the music industry B Apply development processes for music skills and techniques.	Learners will be given the opportunity to develop and present music in response to a given music brief. Assessment objectives AO1 Understand how to respond to a music brief AO2 Select and apply musical skills in response to a music brief AO3 Present a final musical product in response to a music brief AO4 Comment on the creative process and outcome in response to a music brief	

Extended Learning	Performances outside of school Attend concerts and performances	Performances outside of school Attend concerts and performances
Formal Assessment	Submission of PSA 2	Submission of PSA 3 – externally assessed

Post Year 11

Learners who generally achieve at Level 2 across their Key Stage 4 learning might consider progression to:

- A Levels as preparation for entry to higher education in a range of subjects Pearson BTEC Level 1/Level 2 Tech Award in Music Practice –
- study of a vocational qualification at Level 3, such as a BTEC National in Music or a BTEC National in Music Technology, which prepares learners to enter employment or apprenticeships, or to move on to higher education by studying a degree in the music sector.

Learners who generally achieve at Level 1 across their Key Stage 4 learning might consider progression to:

- study at Level 2 post-16 in a range of technical routes designed to lead to work, employment, apprenticeships or further study at Level 3. For these learners, the attitudes and the reflective and communication skills covered in this qualification will help them achieve their goals
- study music post-16 through a Level 2 music industry skills qualification. Learners who perform strongly in this qualification compared with their overall performance should consider this progression route as it can lead ultimately to employment in the music sector.