



MUSIC Curriculum Map – Year 7

	Autumn Term – first half	Autumn Term – Second half	Spring Term – First half	Spring Term – Second half	Summer Term – First half	Summer Term – Second half
Intent: The focus of learning is initially on consolidating and reinforcing the notion of how all music uses interlocking patterns of melody, harmony and structure – both vertically (texture) and horizontally (structure). In addition, pupils will be introduced to and explore the “elements of music” – the building blocks of music - enabling them to understand how to use a variety of vocabulary to describe the music they perform, compose and listen to.						
Implementation	Sea Shanties To understand how patterns, textures and structure are used in sea shanties. In addition, pupils will explore the stylistic features of the tradition, with a focus on how singing on board ships by the crew is used to make manual labour more bearable. This unit also introduces treble notation, vocal warm ups, and helps pupils develop performance ensemble skills.	Music of Africa Through performing, listening and composing activities, pupils explore patterns and layering , (including polyrhythms), textures and larger structures within the context of African Music. In addition, pupils explore the role / function of music within the African culture, and how African Music can influence other genres of music. They will develop basic drumming skills using the Djembe drums.	Disco & Dance Music To study – and see visually using technology – how patterns in contemporary music are used, developed and manipulated. Pupils explore how ideas are structured, repeated, and layered in a variety of textures , whilst further exploring relationships between parts. Pupils will compose their own dance track, with a focus on holistic structure, development of repeated patterns and varied textures .	Programme Music To learn how to compose music for a story or mood – this is known as “programme Music”. This unit focuses on how particular descriptive musical elements can be combined to portray a particular mood or tell a story, building on prior learning of structure, patterns and textures .	Fanfares To learn how rhythmical devices are used in music, notably dotted rhythms and triplets, through study of Fanfares. Pupils will start by playing a selection of fanfares that contain an array of rhythms and rhythmic devices, before attempting to write their own fanfare. Pupils will perform and compose fanfares that use homophonic (chordal) textures .	Hall of Fame To explore how music has evolved and been influenced by global events over the last 5 centuries through the study of key, influential composers and some of their works. Pupils explore how development in early music has helped shape the music of today. Pupils start to focus on expressive techniques to think about when performing, including dynamics and articulation.
Impact: Pupils will develop a deeper musical understanding of how music uses patterns, structures and textures, and be increasingly able to incorporate this into practical activities. Pupils will also develop a greater understanding of <i>how</i> different parts, voices and instruments work together, their roles and relationships. This will encourage pupils to explore the question of <i>how</i> music works.						



	Autumn Term – first half	Autumn Term – Second half	Spring Term – First half	Spring Term – Second half	Summer Term – First half	Summer Term – Second half
Intent: Pupils learn about a varied selection of musical devices and how they are used in different types of music. Pupils then start to focus on how musicians from different musical cultures make their music in different ways – for example, comparing the processes involved in making and performing film music as compared with folk music. Pupils will start to aurally recognise and increasingly manipulate the use of the elements of music and a variety of musical devices in a practical context – the “ingredients” that are specific to a particular musical style, genre or tradition.						
Implementation	Gospel music looking at how musical devices are used in Gospel (for example, vocal harmony, call & response, <i>a capella</i> , rhythmic ostinati) as well as the stylistic features, cultural contexts and historical developments surrounding the growth of Gospel. The unit encourages singing and helps develop vocal technique.	The Blues To understand musical devices used in the Blues. These include blue notes, use of the Blues scale, improvisation, walking bass and the 12-bar blues chord structure.	Contemporary Songwriting To understand and explore using a variety of musical devices to create a contemporary song composition. Pupils will learn how to compose an effective melody, add some harmony / chords and a bass line, and select appropriate instrumental vocal timbres, within a clearly-defined song structure. Pupils will have some opportunities to use technology as part of the compositional and recording process, with the aim for each tutor group to create their own album.	Folk Music Pupils will start to focus on the compositional processes in Music, starting with Folk Music, studying <i>how</i> the music is learnt and performed. Pupils will perform a selection of folk songs to further their understanding of how music <i>works</i> .	Film Music Pupils will continue focusing on the processes behind film composition, and how they differ to Folk Music. Pupils will look at techniques that film composers use to capture or intensify a mood or atmosphere, and have a go at composing their own film soundtrack to accompany a scene from a film.	
Impact: Pupils will be assessed on their progress of their ability to use musical devices, compositional techniques and expressive manipulation of the elements of music <u>appropriate to the conventions of the style, genre or tradition being studied.</u>						



MUSIC Curriculum Map – Year 9

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KS3 ASSESSMENT at KS3 – Using Pillars of Progression & Classes of Knowledge

	Year 7	Year 8	Year 9	Predicted GCSE Grade YR10/11
Deep	<p>(Technical) The profile of a pupil with a “deep” understanding of technical aspects (sound production and communication) can sing in tune with confidence and use the voice in an appropriate way fitting of the style / genre; can use some of the more advanced features of a DAW (BandLab) to construct a Disco composite that demonstrates effective use of patterns, structures and texture; and has considerable control of an instrument (keyboard) with accuracy of pitch and rhythm to perform with fluency and confidence. They make a significant contribution when performing in an ensemble and they take on a number of different roles within performing and composing activities, demonstrating a range of individual skills while doing so.</p> <p>(Constructive & Expressive) A pupil with a “deep” understanding of constructive components of music (e.g. melody, harmony, rhythm...), including the aural impact of using and manipulating patterns, textures and structures in music, to create particular emotions, effects or atmospheres. They can incorporate advanced expressive features into practical work.</p> <p>(Composites) A pupil with “Deep” understanding can produce a sophisticated composite that combines multiple constructive components in an advanced and musical way. They are able to evaluate, using appropriate descriptive musical vocabulary (e.g. elements of music), the use and effectiveness of specific constructive components and can explain their value and impact from their use. Pupils can also refine and improve their work without teacher input to take into account venue, occasion and purpose.</p>	<p>(Technical) A year 8 pupil with a “deep” technical understanding is able to perform with fluency and confidence on an instrument and with their voice. They have a strong command of their instrument / voice and can incorporate some more advanced control / features to their performances. They can make subtle adjustments to fit their own part within an ensemble to improve the overall quality. Following on from the Disco unit in year 7, they are also able to use a range of features of a DAW to facilitate the construction of a contemporary song composition (Spring term).</p> <p>(Constructive & Expressive) A pupil with a “deep” understanding of constructive components of music (e.g. melody, harmony, rhythm...) is able to use and manipulate a range of musical devices in performing and composing activities, including call and response, syncopation, improvisation, portamento. Pupils have a clear understanding of the roles of bass lines, chords, chord progressions and melodies and how these interact with each other to form composites. Pupils understand how the different processes of making music lead to it being created in different ways across different styles, genres and traditions. They also understand how the different ways that musicians work reflects their different cultural contexts. They can incorporate advanced expressive features into practical work.</p> <p>(Composites) Pupils understand how components and musical devices (studied as part of the Gospel, Blues and Songwriting units) are combined and manipulated to form stylish and musically challenging composites fitting of the style or genre being studied. They can also develop and sustain musical ideas when composing to successfully achieve the intended outcomes. Pupils can evaluate the impacts of different styles, genres and traditions in their own and others’ work. They can identify and assess how the way pieces are composed and realised reflects their contexts and origins. They can improve their own and others’ work (through self and peer appraisal) in relation to its intended purposes and functions.</p>	<p>(Technical) A year 9 pupil with a “deep” technical understanding continues to make rapid and sustained progress from year 8, and is able to perform with fluency, ability and confidence on an instrument and with their voice. They have advanced control of the instrument, adding more subtle expressive features, and make subtle adjustments to fit their own part within an ensemble to improve the overall quality. They are also able to use some advanced features of a DAW to facilitate the construction of an arrangement in the Summer term.</p> <p>(Constructive & Expressive) A pupil with a “deep” understanding of key constructive components (e.g. melody, harmony, rhythm...) has learned how to create performances and compositions that have musical direction and shape; that utilize a number of musical devices effectively; that demonstrate an appropriate use of a number of composites (musical devices, melody, harmony, patterns, textures, structure) in combination with each other, and use and challenge musical conventions to create original music that fulfils its brief or intention. Pupils can organise and deploy resources confidently within extended performances or compositions. A pupil understands how to discriminate between and analyse the characteristics and expressive potential of a range of musical resources, and how to make connections and cross-cultural references across a range of styles. They can incorporate advanced expressive features into practical work.</p> <p>(Composites) An ‘A’ grade pupil has learned how to think musically by evaluating and justifying their own and others’ work in relation to musical conventions and expectations to produce stylish composites that combine various components in a sophisticated, musical way. They can use their understanding of a wide range of others’ work to develop their own performances and compositions. They can review, analyze and assess their own strengths and potential for improvements in their own and others’ work, using a variety of critical approaches.</p>	<p>9, 8, 7</p> <p>A pupil in this grade boundary can perform with confidence, accuracy and fluency with excellent technical control and expression appropriate to the demand of the music. Practical work is communicated musically and stylishly using conventions that are appropriate to the genre. A high level of musical detail is evident. Where applicable, the choice of repertoire is more complex, which involves sustained control with more intricate technical demands in terms of an extended range and control of tempo, dynamics, articulation and phrasing.</p> <p>The pupils’ compositional work shows a “deep” understanding of a range of components (e.g. bass, chords, melody) that results in a composite that demonstrates imaginative development and has a strong sense of style and musicality. There is a wide variety and advanced use of musical elements which demonstrate a high level of musical understanding. Compositions are well written, with a clear structure, and appropriate / effective for the instrument.</p>

	Year 7	Year 8	Year 9	Predicted GCSE Grade YR10/11
Secure	<p>(Technical) The profile of a pupil with a “secure” understanding of technical aspects (sound production and communication) can sing in tune with confidence and use the voice in an appropriate way fitting of the style / genre; can use a number of features of a DAW (BandLab) to construct a Disco composite that can combine patterns effectively within a defined structure with variation in texture; and has good control of an instrument (keyboard) with a reasonable level of accuracy of pitch and rhythm. Performances are mostly fluent and growing in confidence. The pupil makes a significant contribution when performing in an ensemble.</p> <p>(Constructive & Expressive) A pupil with a “secure” understanding of constructive components of music, particularly that of musical patterns, textures and structures can use and manipulate these in a practical context with reasonable success. The pupil can manipulate and make good musical decisions about patterns, textures and structure in a variety of contexts (Sea Shanties, African drumming, Disco, Fanfares) with reasonable musical success, perhaps occasionally with a little assistance. They are able to add some expressive qualities to their practical work.</p> <p>(Composites) A pupil with a “secure” understanding can produce a musically successful composite that combines multiple constructive components in a musical way. Patterns, structures and textures are considered and used appropriately to form musically successful sea shanties compositions, polyrhythmic compositions, Disco compositions and paired fanfare compositions. Pupils are able to evaluate, using appropriate descriptive musical vocabulary (e.g. elements of music), the use and effectiveness of specific constructive components and can explain their value and impact from their use. Pupils can also refine and improve their work with relatively little teacher input or guidance.</p>	<p>(Technical) A year 8 pupil with a “secure” technical understanding is able to perform with relative fluency and confidence on an instrument and with their voice. They can make adjustments to fit their own part within an ensemble to improve the overall quality. Following on from the Disco unit in year 7, they are also able to use a range of features of a DAW to facilitate the construction of a contemporary song composition (Spring term).</p> <p>(Constructive & Expressive) A pupil with a “secure” understanding of constructive components of music is able to use and manipulate musical devices in performing and composing activities, which may include call and response, syncopation, improvisation, and portamento, amongst others. Pupils have a sound understanding of the roles of bass lines, chords, chord progressions and melodies and their roles within a composite. Pupils understand how the different processes of making music lead to it being created in different ways across different styles, genres and traditions. They also understand how the different ways that musicians work reflects their different cultural contexts. They are able to add some expressive qualities to their practical work.</p> <p>(Composites) Pupils understand how components and musical devices (studied as part of the Gospel, Blues and Songwriting units) are combined and manipulated to form stylish composites with reasonable success. They can also develop and sustain musical ideas when composing with reasonable success, with relatively little teacher input / guidance, to achieve the intended outcomes. Pupils can increasingly identify and assess how the way pieces are composed and realised reflects their contexts and origins. They can improve their own and others’ work (through self and peer appraisal) in relation to its intended purposes and functions.</p>	<p>(Technical) A year 9 pupil with “secure” technical understanding continues to make good progress from year 8, both vocally and on an instrument, and is able to perform with increasing fluency, with relatively few pitch or rhythmic errors. They have good control of the instrument, with some ability to add expression, and make adjustments to fit their own part within an ensemble to improve the overall quality. They are also able to use a range of features of a DAW to facilitate the construction of an arrangement in the Summer term.</p> <p>(Constructive & Expressive) A “secure” pupil has learned how to create performances and compositions that have musical direction and shape through the combination and manipulation of constructive components with reasonable success and relatively little teacher input or direction. Composites include both musical devices from year 8 (melody, harmony, patterns, textures, structure), musical elements from year 7 in combination with each other, and use and challenge musical conventions to create original music that fulfils its brief or intention. A pupil understands and is aurally able to discriminate between different stylistic conventions, by changing or manipulating one or more constructive components with reasonable success. They are able to make connections and cross-cultural references across different styles. They are able to add some expressive qualities to their practical work.</p> <p>(Composites) A “secure” pupil has learned how to think musically by evaluating and justifying their own and others’ work in relation to musical conventions and expectations to produce stylish composites that combine various components in a reasonably musical way, but might require a little adjustment or occasional intervention. They can use their understanding of others’ work to develop their own performances and compositions. They are able to review, analyze and assess their own strengths and potential for improvements in their own and others’ work.</p>	<p>5, 6</p> <p>A pupil in this grade boundary can perform with technical control adequate to the demand of the music. There are some errors but these do not disrupt the overall flow of the music. Intonation (where relevant) and tone production are generally secure. The pupils’ performances communicate some appropriate dynamics and articulation and there is an attempt to shape the music. Compositions contain some stylistic development and a general secure understanding of how combining components produces a structured composite. There is a range of musical elements that show musical understanding and the end result is musically coherent pieces with well organised structural frameworks. The pupil has a sound understanding of the various styles, genres and traditions covered throughout the key stage and can aurally identify a number of musical devices. The pupil can aurally recognise most stylistic and expressive features and comment on their use and impact within a particular context.</p>

	Year 7	Year 8	Year 9	Predicted GCSE Grade YR10/11
Advancing	<p>(Technical) The profile of a pupil with an “advancing” understanding of technical aspects (sound production and communication) has some control of their voice and an instrument, but lacks refinement, confidence and fluency. Performances often contain a number of errors and teacher assistance and guidance is often required, but some steady progress is made as the year progresses. Pupils can use the essential features of a DAW (BandLab) required to construct a Disco composite and can add patterns, loops and samples to the track window, and add tracks to vary the texture.</p>	<p>(Technical) A year 8 pupil with an “advancing” technical understanding is able to perform with some accuracy of pitch and rhythm, but may still lack fluency and / or confidence on an instrument and with their voice. They can sometimes make adjustments to fit their own part within an ensemble following teacher or peer guidance. They are able to use the basic functions of a DAW that are necessary to construct a contemporary song composition (Spring term).</p>	<p>(Technical) A year 9 pupil with “advancing” technical understanding continues to make steady progress from year 8, but still lacks control and refinement, both vocally and using an instrument. Performances contain some rhythmical issues which results in variations in fluency. Ability to add expression is limited. With some assistance, they are able to use a small but essential range of features of a DAW that allows them to be able to construct an arrangement in the Summer term.</p>	<p>4, 3</p> <p>A pupil in this grade boundary performs with occasional fluent moments but with some occasional rhythmic and / or pitch errors; there may be hesitant moments and technical errors that can disturb the general flow of the performance of a piece of music. Intonation (where relevant) is only partially secure. There is limited use of dynamics and articulation or other expressive qualities. Performance repertoire chosen chosen may be quite simple with limited rhythmic and/or melodic range. Compositions have some development of musical ideas that uses a small range of simple compositional devices. There is some success in the use and combination of a range of musical elements, patterns, textures and a reasonably defined structure. The pupil has a limited understanding of the various styles, genres and traditions covered throughout the key stage. The pupil can, on occasion, aurally identify some musical devices used by composers. The pupil can aurally recognise some stylistic and expressive features but finds it difficult to comment on their use and impact within a particular context.</p>
	<p>(Constructive & Expressive) A pupil with an “advancing” understanding of constructive components of music, particularly that of musical patterns, textures and structures can use and manipulate these in a practical context with some success but may not always be appropriate for the context, style or genre. The pupil sometimes requires assistance and reminders about these three constructive components in particular. They are occasionally able to add some limited expressive qualities to their practical work.</p> <p>(Composites) A pupil with an “advancing” understanding can produce a composite that combines two or more components that have some successful aspects but require intervention or guidance. Patterns, structures and textures are considered when composing sea shanties, polyrhythmic compositions, Disco compositions and paired fanfare compositions. Pupils are sometimes able to evaluate their work using some descriptive musical vocabulary (e.g. elements of music), but this may be limited or occasionally incorrectly interpreted. Pupils can make some refinements and improvements to their work following regular, structured teacher feedback.</p>	<p>(Constructive & Expressive) A pupil with an “advancing” understanding of constructive components of music demonstrates some understanding and awareness of musical devices, but is not always successful in their implementation in practical work. Pupils have some knowledge and understanding of the roles of bass lines, chords, chord progressions and melodies and their roles within a composite. Pupils have a little understanding of how the different processes of making music can lead to it being created in different ways across different styles, genres and traditions. Expressive qualities of practical work is very limited, often as a result of the need to focus on the mechanical aspects of playing the instrument.</p> <p>(Composites) Pupils understand what a musical device is and can recall some examples, but are not always able to use and manipulate them in practical contexts. Pupils require regular teacher guidance to facilitate development of musical ideas when composing. They can improve their own and others’ work (through self and peer appraisal) in relation to its intended purposes and functions.</p>	<p>(Constructive & Expressive) An “advancing” pupil has learned how to create performances and compositions that have some sense of musicality and identity through the combination and manipulation of constructive components with some success but after regular teacher input and guidance. Composites include some consideration and use of one or more musical devices from year 8 (melody, harmony, patterns, textures, structure), some consideration of the musical elements from year 7 to create music that broadly meets a brief or intention. Expressive qualities of practical work is very limited, often as a result of the need to focus on the mechanical aspects of playing the instrument.</p> <p>(Composites) An “advancing” pupil is making progress with learning how to think musically by evaluating their own and others’ work in relation to musical conventions. Composites may still lack a coherent sense of style and / or identity, but progress has been made towards establishing this. They are able to use some musical vocabulary to review and comment on their own and others’ work.</p>	

	Year 7	Year 8	Year 9	Predicted GCSE Grade YR10/11
Emerging	<p>(Technical) The profile of an “emerging” pupil is that there is limited control of an instrument or the voice. Sound production lacks refinement, confidence and fluency. Performing and composing may only comprise of small sections of the music, with multiple pitch and rhythmic errors. Substantial support is required when using a DAW in order for basic functions or tasks to be fulfilled.</p> <p>(Constructive & Expressive) An “emerging” pupil may not fully understand what patterns, textures or structure in a musical context are, or that these are considerations to think about when planning a composite.</p> <p>(Composites) A pupil with an “emerging” understanding is not yet able to produce a composite in a musical way, and requires regular teacher intervention and guidance for any notable progress to be made. Pupils have a limited vocabulary to describe and comment on their practical work, or the work of others.</p>	<p>(Technical) A year 8 pupil with an “emerging” technical understanding is very limited with regard to accuracy of pitch and rhythm when singing or playing an instrument. They are not yet able to make appropriate adjustments to fit their own part within an ensemble. They are starting to be able to use the basic functions of a DAW that are necessary to construct a contemporary song composition (Spring term) with teacher assistance.</p> <p>(Constructive & Expressive) A pupil with an “emerging” understanding of constructive components of music demonstrates some limited understanding and awareness of what a musical device is, but finds implementation in practical work very challenging, and is often unsuccessful. Pupils have limited knowledge and understanding of the roles of bass lines, chords, chord progressions and melodies or their roles within a composite. Pupils have little understanding of how the different processes of making music can lead to it being created in different ways across different styles, genres and traditions. The mechanical processes involved in performing dominate the thought processes and thus expressive qualities are not able to be considered.</p> <p>(Composites) Pupils at the “emerging” stage are still developing their understanding what a musical device is and they may not be able to recall examples, or their recollection is limited, and they are not yet able to use and manipulate them in practical contexts in a musical way. Pupils require substantial teacher guidance to facilitate development of musical ideas when composing. They are not yet able to independently improve their own work without teacher direction and guidance.</p>	<p>(Technical) A year 9 pupil with an “emerging” technical understanding is only making very limited progress from year 8, and practical work still lacks control and refinement, both vocally and using an instrument. Performances contain frequent rhythmical and pitch issues that result in only short passages being played or sung. With significant teacher assistance, they may be able to use a small but essential range of features of a DAW that allows them to be able to construct an arrangement in the Summer term.</p> <p>(Constructive & Expressive) An “emerging” pupil is still at the early stages of learning how to create performances and compositions that have some sense of musicality and identity through the combination and manipulation of constructive components, and only with regular teacher input and guidance. There is limited knowledge and understanding of the various composites studied over the key stage. The mechanical processes involved in performing dominate the thought processes and thus expressive qualities are not able to be considered.</p> <p>(Composites) An “emerging” pupil requires significant support to form a simplistic composite that most likely lacks the stylistic conventions required. Some “emerging” pupils may be able to use some limited musical vocabulary to review and comment on their own and others’ work.</p>	<p>2, 1</p> <p>A pupil in this grade boundary performs with very limited accuracy and fluency. Intonation may be very poor (where relevant). There is absence of (or very limited attention to) dynamics, articulation, or expression in general. Their practical work attempts to communicate a piece in a very simple way but there is only little success. Compositions have very limited (or no) development of musical ideas. The use of musical elements is very basic and there is little or no sense of coherence or musical structure. A pupil in this grade boundary struggles with any form of factual recall and only uses a very small range of musical vocabulary. The pupil finds it challenging to aurally identify musical devices or recognise a particular style, genre or tradition. They may still have significant gaps in their knowledge and understanding of the various musical devices studied, and are unable to manipulate elements, devices, processes or conventions to produce music that has stylistic identity and coherence.</p>