

# Music

## Academic Overview 2018-19

Music						
	Term 1.1	Term 1.2	Term 2.1	Term 2.2	Term 3.1	Term 3.1
<b>Year 7</b>	Elements of Music: <i>Covering musical rudiments such as time keeping, keyboard skills, and group composition</i>	Elements of Music: <i>Covering musical rudiments such as time keeping, keyboard skills, and group composition</i>	World Music: <i>Rhythms and forms from different cultures (Africa, India, Brazil, and Indonesia)</i>	World Music: <i>Rhythms and forms from different cultures (Africa, India, Brazil, and Indonesia)</i>	Chords: <i>Popular chord and harmonic structures through composition and pop performance</i>	Chords: <i>Popular chord and harmonic structures through composition and pop performance</i>
<b>Year 8</b>	TV Music: <i>Composing to a brief, specifically jingles and ad music</i>	TV Music: <i>Composing to a brief, specifically themes for programmes</i>	Music & Mood: <i>Composing to a stimulus, linking with GCSE</i>	Music & Mood: <i>Composing to a stimulus, linking with GCSE</i>	Advanced Chords: <i>More developed chord sequences, keys, and harmonic structures through pop</i>	Advanced Chords: <i>More developed chord sequences, keys, and harmonic structures through pop</i>
<b>Year 9</b>	Advanced Elements: <i>Covering high level music theory, compositional skills, foundations of solo performance, and use of Sibelius</i>	Advanced Elements: <i>Covering high level music theory, compositional skills, foundations of solo performance, and use of Sibelius</i>	AoS5 – Conventions of Pop: <i>Rock and Roll of the 1950s and 1960s</i>	AoS5 – Conventions of Pop: <i>Rock Anthems of the 1970s and 1980s</i>	AoS5 – Conventions of Pop: <i>Pop Ballads of the 1970s, 1980s, and 1990s</i>	AoS5 – Conventions of Pop: <i>Solo Artists from 1990 to the present day</i>
<b>Year 10</b>	Compositional Coursework Practice: <i>A dummy run, with support, at a compositional task</i>	AoS2 – The Concerto Through Time: <i>Baroque Solo Concerto &amp; Baroque Concerto Grosso</i>	AoS2 – The Concerto Through Time: <i>Classical Concerto</i>	AoS2 – The Concerto Through Time: <i>Romantic Concerto</i>	AoS3 – Rhythms of the World: <i>Samba, Calypso, African music, Indian Classical Music, Bhangra, Greek Folk, Israeli Folk, Palestinian Folk</i>	Compositional Coursework: <i>Beginning of the first composition, an open choice piece</i>
<b>Year 11</b>	Coursework: <i>Finishing the first composition and focusing rehearsals on two performances</i>	Coursework: <i>Beginning the second composition, written to a stimulus, and recording the first performance</i>	Coursework: <i>Finishing the second composition and recording the second, ensemble, performance</i>	Revision: <i>Completing practice questions related to the listening paper (covering AoS2-5)</i>	Revision & Exam: <i>Completing practice questions related to the listening paper (covering AoS2-5) before the final 1 ½ hour exam</i>	N/A

# Year 8

## Curriculum Content Overview 2018-19

Music – Year 8				
Knowledge and Skills Students will be taught to....	Reading, Oracy, Literacy and Numeracy	Formative Assessment	Summative Assessment	Link to reformed GCSE Content
<ul style="list-style-type: none"> <li>● Perform in time</li> <li>● Perform in solo and ensemble situations</li> <li>● Perform set music and compositions</li> <li>● Perform from more complex notation</li> <li>● Compose music to a set brief</li> <li>● Understand more of composing within a professional environment</li> <li>● Develop compositions as a group</li> <li>● Compose to a stimulus</li> <li>● Develop an understanding of more advanced chord sequences and harmony</li> <li>● Develop aural identification of elements</li> <li>● Transfer those skills into a practical environment</li> <li>● Assess successes in their own and others music, understanding the use of practice and development</li> </ul>	<p>Reading</p> <ul style="list-style-type: none"> <li>● Success Criteria on academy template every lesson.</li> <li>● Feedback from teacher and peers.</li> </ul> <hr/> <p>Numeracy</p> <ul style="list-style-type: none"> <li>● Working on timing and counting</li> <li>● Following music and understanding metrical divisions</li> <li>● Understanding of metre</li> <li>● Counting in harmonic chord building</li> </ul> <hr/> <p>Oracy and Literacy (including key words for practical subjects)</p> <ul style="list-style-type: none"> <li>● Language for learning- key terminology: the elements of music underpin all discussions</li> </ul>	<ul style="list-style-type: none"> <li>● Live feedback on all practical work. Staff move between students, whether individuals or groups, to provide feedback on work as it is being created. This guides the creation and learning process.</li> <li>● Peer assessments of recordings made of all work. Students are guided to develop critical thinking through analysis of each other's work, using key element terminology as a guide.</li> </ul>	<ul style="list-style-type: none"> <li>● Students are assessed three times in the academic year.</li> <li>● Each occurs at the end of a term upon completion of a unit.</li> <li>● The units draw towards a final performance or composition. They are worked on across multiple lessons before being finally recorded for summative assessment.</li> <li>● Work is graded via the mastery level analysis from subjective</li> </ul>	<p>Musical skills, whether aural or practical, begin with fundamental musical practical skills and a grasp of key words.</p> <p>Directly from there, the links are as follows:</p> <ul style="list-style-type: none"> <li>● Performance links to skills needed for performance coursework (30% of GCSE)</li> <li>● Composition links to skills needed for composition coursework (30% of GCSE)</li> <li>● The homework diaries emulate paired down versions of</li> </ul>



	<ul style="list-style-type: none"><li>• Use of key word development, and paragraph skills, in completion of homework diaries</li><li>• Student discussion and feedback</li><li>• Responses to questions.</li></ul>	<ul style="list-style-type: none"><li>• Medal and missions are provided at the midpoint of a project to provide students key targets ahead of a summative assessment.</li><li>• Medal and missions of termly homework listening diaries.</li></ul>	<p>completion of the musical outcomes required.</p> <ul style="list-style-type: none"><li>• Students' progress against their mid-point missions is checked to ensure progress is being maintained.</li></ul>	<p>listening test (40% of GCSE) questions with key elements being a vital aspect of this.</p> <ul style="list-style-type: none"><li>• TV unit links to AoS4 – Film Music. It also links to the composition task related to writing to an exam board set brief.</li><li>• Music and Mood links to AoS4 too. This links to the stimulus part of the composition tasks as well.</li><li>• Advanced chords directly links to AoS5 – conventions of Pop</li></ul>
--	--	--	--	--



# Assessment Skills, Knowledge and Concepts Map

Music– Year 8		
Key Learning Questions	Assessment 1 – TV Music	Reading
<ul style="list-style-type: none"> <li>• How do I compose to a purpose?</li> <li>• What makes music catchy and memorable?</li> <li>• How can I follow a brief?</li> </ul>	<p><u>Objectives: students will learn...</u></p> <ul style="list-style-type: none"> <li>- ...to design music for a purpose</li> <li>- ...how to follow a compositional brief</li> <li>- ...about composers in a professional sphere</li> <li>- ...to tailor their music to a purpose</li> </ul> <p><u>Skills Gained and Assessment of skills</u></p> <ul style="list-style-type: none"> <li>- Students will have developed compositional skills</li> <li>- They will be able to compose to a set brief</li> <li>- They will be able to involve simple compositional devices in their music</li> <li>- The assessment consists of a performance of a composed piece of theme music written to a student-designed TV programme</li> <li>- Outcomes are limited only by student development – more can be added to reach higher levels to all piece.</li> <li>- Completion will be judged in terms of timing, harmonic structure, performance of chords, suitability and creativeness of melody, and use of genre appropriate compositional devices.</li> <li>- Work is marked subjectively by the staff member following their professional judgement, holistically viewing the assessment criteria.</li> </ul>	<ul style="list-style-type: none"> <li>- Assessment criteria</li> <li>- Tasks set on the board</li> <li>- Notation and instructions within the music books for elements</li> </ul>



Key Learning Questions	Assessment 2 – Music and Mood	Oracy and Literacy
<ul style="list-style-type: none"> <li>• How can music be changed to create a specific mood?</li> <li>• How can I use the music elements to change or create a mood?</li> <li>• What does a composition composed from a stimulus look like?</li> </ul>	<p><u>Objectives: students will learn...</u></p> <ul style="list-style-type: none"> <li>- ...how elements can be manipulated to change the mood of music</li> <li>- ...to identify and use different elements to a certain end</li> <li>- ...to compose a piece of music from a given stimulus</li> </ul> <p><u>Skills Gained and Assessment of skills</u></p> <ul style="list-style-type: none"> <li>- Students will understand how to incorporate elements to create a mood</li> <li>- They will know how to change said elements to change the mood</li> <li>- They will understand how to compose from a stimulus</li> <li>- The assessment consists of a performance of a composed piece, created from a set stimulus.</li> <li>- Outcomes are limited only by student development – more can be added to reach higher levels to all piece.</li> <li>- Completion will be judged in terms of timing, use of melodic ideas, harmonic and tonal choices, structure, timbre, and links to the stimulus.</li> <li>- Work is marked subjectively by the staff member following their professional judgement, holistically viewing the assessment criteria.</li> </ul>	<p>Literacy</p> <ul style="list-style-type: none"> <li>• Listening tasks in homework diaries (separate to final assessments)</li> </ul> <p>Oracy</p> <ul style="list-style-type: none"> <li>• Discussion of elements in terms of peer assessing work</li> <li>• Discussion of elements in verbal medal and mission, and during feedback conversations</li> </ul>



Key Learning Questions	Assessment 3 – Advanced Chords	Numeracy
<ul style="list-style-type: none"> <li>• How do pop pieces develop?</li> <li>• How do I combine multiple chord sequences?</li> <li>• What makes a chord sequence more than basic?</li> </ul>	<p><u>Objectives: students will learn...</u></p> <ul style="list-style-type: none"> <li>- ...how to perform more complicated or interesting chords</li> <li>- ...to combine chords into more interesting chord sequences</li> <li>- ...to write a longer melody that fits a chord sequence</li> <li>- ...to combine multiple chord sequences within a song</li> </ul> <p><u>Skills Gained and Assessment of skills</u></p> <ul style="list-style-type: none"> <li>- Students will expand their chord palette</li> <li>- They will be able to use multiple chord sequences across different sections</li> <li>- They will understand how to compose a longer, more interesting piece of music</li> <li>- The assessment consists of a performance of a prepared group piece, focused around a keyboard performance with a rhythmic accompaniment</li> <li>- Outcomes are limited only by student development – more can be added to reach higher levels to all piece.</li> <li>- Completion will be judged in terms of timing, harmonic structures, performance of chords, suitability and creativeness of melody, and structure.</li> <li>- Work is marked subjectively by the staff member following their professional judgement, holistically viewing the assessment criteria.</li> </ul>	<p>Numeracy</p> <ul style="list-style-type: none"> <li>• Working on timing and counting</li> <li>• Following music and understanding metrical divisions</li> <li>• Understanding of metre</li> <li>• Counting in harmonic chord building</li> </ul>