

Headlands School Performing Arts Department - Music

Curriculum Strand – Rhythm, Timing, Texture and Structure

Year 7

Term 1 Music 101

- Musical elements – rhythm and timing - crotchets, quavers, semi quavers
- Group work – clapping and body percussion to create rhythms and simple textures (rhythm grids)
- Graphic scores – creating rhythms related to drawn shapes .
- Application of different textures using rhythmic devices (Unison, Mono, Homo, Hetero, Poly)

Term 2 Music from Around the World

- Learning time signatures $\frac{3}{4}$, $\frac{4}{4}$, $\frac{2}{2}$. Changes of tempo/rhythm linked to interpretation of different animals
- Taiko/Samba drumming (bongo tubes/traditional drums). Pulse. Playing in time with others. Composing using grid notation

Term 3 Pop Music and the Four Chord Trick

- Ensemble skills – pop songs in different tempos. Verse and chorus structure
- 4 Chord trick - ordering and structuring own work
- Understanding and application of different durations.

Year 8

Term 1 MOBO

- African traditions - call and response structure and more complex rhythms
- Polyrythms – learning to layer different rhythms in time with the pulse
- The Blues – walking bassline and syncopated rhythms
- 12 bar blues structure

Term 2 Development of Art Music

- 'Exhibition' use of recurring theme. Sequencing and manipulating musical phrases
- Form and structure in minimalism. Repeated rhythmic phrases in mathematical patterns.

Term 3 Music and the Moving Image

- Hip Hop - beatbox, syncopation developed on from African rhythms
- Summer anthems performance – playing in time with others using different instruments
- Remix task – changing rhythm. Timing and structure as needed

Year 9

Term 1 Decades - 1950s and 1960s

- More complex solo and ensemble playing – rhythm and timing with other instruments
- Understanding and applying different types of structure and texture across varying styles
- Simple and compound time and the application in performance scenarios.

Term 2 Decades - 1970s and 1980s

- Applying different textures to the same melodic/harmonic ideas.
- Understanding musical structures used within different styles e'g' verse, chorus, from pop. Binary or rondo form for classical and through composed for folk or film.
- Exploring more complex rhythmical devices into our work such as dotted rhythms and fermatas

Term 3 Decades - 1990s and 2000s

- Application of rhythm, texture and timing in performance.
- Consideration of appropriate rhythm and timing in programming.

Y10 and Y11

Year 10 GCSE Music

- Learning formal notation, dotted notes and metre for classical music
- Textures – homophonic, heterophonic
- Structures - Ternary, Rondo, Sonata form for classical music

Year 11 Responding to a brief

- Using knowledge of structure, and rhythmic variation for different musical styles
- Making choices regarding rhythmic variation to fit the final brief.
- Layering the texture of a composition in an original and creative way.
- Adaptation task – changing rhythm and structure to create an original piece of work in a new style.

Curriculum Strand – Melody, Harmony, musical style

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Term 3 Decades - 1990s and 2000s

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Y10 and Y11

Year 10 GCSE Music

- Development of melody and harmony in classical style composition
- Conjunct and disjunct melodies. Use of chords to create harmony
- Major and minor keys, tonality, circle of fifths
- New styles e.g. baroque, romantic periods
- Use of dynamics, crescendo, diminuendo.

Year 11 responding to a brief

- Using knowledge of musical style and different ways to develop melody and harmony to respond to a brief
- Choice of melody lines and tonality for composition brief. E.g. Minor key for horror
- Writing melody lines, syllabic writing, adjusting the contour of the melody, changing key to suit the intention
- Changing the style of a piece of music to make an original reworked cover version of a piece of music.

Curriculum Strand – Performance Skills

Year 7

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Year 8

Building longer and more complex performances. More focus on individual role

- New styles of performance – African drumming, The Blues, Hip Hop
- Taking further responsibility for own role/instrumental line and learning to deliver more complex pieces in time with others
- Developing technique and competence e.g. 2 hands on keyboard. Playing own individual role
- Reading treble and bass clef
- Performing own compositions/remixes – mixture of instruments playing together

Year 9

Developing and refining own performance identity. Playing in new styles and musical traditions

- Solo performances (new)
- Longer and more demanding ensemble performances in a range of styles (1950 -2010)
- More complex performance styles demanding greater command of rhythm, tonality and technique
- Ensemble performances requiring more advanced skills of timing and synchronisation.
- Performing own compositions in different styles
- Public performance at Christmas – coping with pressure, consistency.

Y10 and Y11

Learning new styles and more advanced techniques. Analysing own skills

- Performing covers and own compositions in a range of styles through the decades and genres of music
- Developing own instrument skills
- Component 3 Performance of own arrangement of a given piece to an external audience. Assessed by external examiner (recording)

Curriculum Strand – Composing Music

Year 7	Year 8	Year 9	Y10 and Y11
<p>Structured tasks throughout to support learning. More open task in final term</p> <ul style="list-style-type: none"> • Structured tasks for term 1 requiring imaginative response e.g. Creating body percussion pieces in groups • Creating graphic scores and composing melody and rhythm to reflect drawn images. Found sound. • 'Carnival of the animals' Composing own piece of music from a stimulus picture. Keyboard • Taiko -creating own Taiko drumming pieces in groups using grid notation and stylistic features • Composing using the 4 chord trick. Using musical knowledge and experiences so far to create own piece 	<p>Introduction of new compositional techniques and structuring devices.</p> <ul style="list-style-type: none"> • African drumming – call and response, sectional elements (e.g. echauffement) • The blues – use of improvisation using Blues scale • 'Exhibition' – composing from a stimulus (Art). Using recurring theme, sequencing and manipulation of phrases. Creating harmony. • Clear structure given for minimalism to support composition style- note addition, subtraction, phase shifting. • Summer anthem – remixing an existing song . Variations of all musical elements possible. Using musical knowledge and experiences so far to create own piece. • 	<p>More advanced techniques and structures. Study of the music of important composers 1950 -2010</p> <ul style="list-style-type: none"> • Composing in new styles - developing understanding of historical context and developing musical traditions • Working as an ensemble –composing for different instruments in group pieces • Compositional structures - • E.g. composing in Rock and Roll style – drawing on previous learning about 12 bar blues • Analysing why certain techniques and structures are used for best effect in different musical works 	<p>Composing in different styles and responding to commissioned briefs. Classical,</p> <ul style="list-style-type: none"> • Analysing why certain techniques and structures are used for best effect in different musical works continued. Understanding of target audience and intention • Composing in a range of style • Compositional techniques - • • Exam task – responding to a brief. Using all skills learnt to create a arrangement of an existing piece of music – commissioned brief. • External assessment (recording)

Curriculum Strand – Reflection and Evaluation

Year 7	Year 8	Year 9	Y10 and Y11
<p>Verbal feedback and reflection. Introduction of vocabulary for discussing music</p> <ul style="list-style-type: none"> ● Regular formative reflection by selves/peers/teacher during tasks to improve standard of work ● Reflect on skills used by self and by group to create effective music for each end of topic performance ● Respond to the work of peers by commenting on effective moments and areas for improvement related to performance skills and effort/focus ● Understanding of how to respond as an audience, creating mutual respect and appreciation for live performance ● Target setting each term – verbal discussion as a class regarding individual achievements and targets for improvement 	<p>Verbal feedback and reflection. Addition of further specific vocabulary for discussing music and style</p> <ul style="list-style-type: none"> ● Regular formative reflection by selves/peers/teacher during tasks to improve standard of work ● Reflect on more advanced skills used by self and by group to create effective music for each end of topic performance ● Respond to the work of peers by commenting on effective moments and areas for improvement related to specific performance skills and effort/focus ● Understanding of how to respond as an audience, creating mutual respect and appreciation ● Target setting each term – verbal discussion as a class regarding individual achievements and targets for improvement 	<p>Verbal feedback and reflection. Written evaluation of own work and the work of others</p> <ul style="list-style-type: none"> ● Regular formative verbal reflection by selves/peers/teacher during tasks ● Verbal feedback is transferred into simple written evaluations, structured by questions ● Writing about practical work - learning to describe and explain specific examples and translate verbal vocabulary into written form ● Respond to the work of professional musicians by analysing effective moments related to compositional devices, performance skills and other musical elements ● Understanding of how to respond as an audience, appreciating and evaluating the mood and atmosphere created by the music ● Target setting each term – verbal discussion, teacher feedback and student written targets 	<p>Verbal feedback and reflection Written evaluation of own work and the work of others</p> <ul style="list-style-type: none"> ● Respond to the work of professional musicians and industry practice by analysing effective moments related to compositional devices, performance skills and other production elements. ● BTEC Assignments – students ongoing reflection of their own work, employing methods learnt in an independent way to generate their own improvements and quality control ● <i>Component 2 Full skills audit, target setting and on-going reflective log book is a requirement.</i> ● Component 3 – exam task <p>Reflection and evaluation written reports are controlled test exams, based on students own composition/remix work. Use of embedded skills to successfully complete these independent tasks</p>