

**Copleston High School Curriculum Map: Music Year 7 2022-23**

|  | <b>Autumn 1</b>   | <b>Autumn 2</b>   | <b>Spring 1</b>   | <b>Spring 2</b>   | <b>Summer 1</b>   | <b>Summer 2</b>   |
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| <b>Content-</b> WHAT will be learned? What previous learning can be linked? Why this order/sequence?                   | <p><b>Defining the eight Elements of Music and applying them to music of a variety of styles.</b><br/> <b>Key words:</b> beat, rhythm; pitch, duration, dynamics, tempo, texture, timbre, structure, tonality.<br/>                     Previous musical experience from KS2 will be reflected on.</p> <p>The main focus is on inclusivity at the beginning of the learning journey in Music, learning about the fundamentals of beat and rhythm, as the most basic of the Elements of Music.</p> | <p><b>The four families of the orchestra, the instruments; how their sound is produced.</b><br/> <b>Key words:</b> All previous key words plus Duple time, triple time, quadruple time. Beat and rhythm is extended, and pitch is added as students learn staff notation, as well as the range and also the timbre of instruments. Learning covers an introduction to orchestral instruments through Britten’s <i>The Young Person’s Guide to the Orchestra</i>. An example of Programme Music, <i>The Carnival of the Animals</i> by Saint-Saens, reinforces the Elements.</p> | <p><b>An introduction to staff notation and melody writing.</b><br/> <b>Key words:</b> All Elements of Music and key words relating to rhythm, plus High &amp; Low, melody, treble clef, stave, step, leap, repetition, sequence, leitmotif.<br/>                     Learning about what makes a great tune.</p> | <p><b>Improvising / writing an effective piece of music with structural devices.</b><br/> <b>Key words:</b> Consolidation of all key words learnt so far, plus Scales – major / minor/ pentatonic. Call &amp; Response.</p>   | <p><b>An exploration of how and why music was composed for specific events, and instruments used at the time. Preparation for listening exam paper.</b><br/> <b>Key words:</b> All key words learnt so far, plus Scales – major / minor/ pentatonic. Call &amp; Response.</p> | <p><b>Developing reading of the treble clef stave through guitar / keyboard performance and composition.</b><br/> <b>Key words:</b> All key words learnt so far, plus Chord, triad, chord symbols, bass line.</p>   |
| <b>Skills-</b> What will be developed?   | <p><b>Singing</b> – Unison, 2-part<br/> <b>Composing</b> – a piece for body percussion and tuned and untuned instruments, writing in grid format.<br/> <b>Listening</b> – Ed Sheeran “Galway Girl”; Grappelli “Minor Swing”; Harry Potter Main Theme – for the Elements of Music.<br/> <b>IT Skills</b> using Microsoft Forms for listening assessments will be developed.</p>  | <p><b>Singing</b> – preparation for KS3 Concert (X half) and Christmas Concert (Y half)<br/> <b>Composing &amp; Performing</b> – in groups using tuned and untuned percussion instruments; use of pentatonic scale.<br/> <b>Listening assignments</b> on orchestral works mentioned above.</p>  | <p><b>Singing</b> – Congolese folksong <i>Banaha</i> and South African <i>Siyahamba</i><br/> <b>Composing</b> a piece using AABA structure.<br/> <b>Performing</b> – Arrangement of <i>Ob-la-di, Ob-la-da</i>.<br/> <b>IT Skills</b> – Introduction to using Dorico software.</p>                                 | <p><b>Singing</b> – Introduction of music to be performed at the Summer Soiree.<br/> <b>Composing</b> – a major and minor piece using Dorico, with <i>The Battle of Jericho</i> as a basis.<br/> <b>Performing</b> – Improvising a catchy pentatonic tune over a given accompaniment.</p> | <p><b>Key words:</b> Scales – major / minor/ pentatonic. Call &amp; Response.<br/> <b>Singing</b> – Up to 3 parts – preparation for Soiree.<br/> <b>Listening</b> – assignments, working towards listening exam<br/> <b>Revision for Exam</b></p>                             | <p><b>Composing</b><br/>                     Assessed piece in AABA structure, marked out of 20, towards the end of year assessment.<br/> <b>Performing</b> – development of keyboard skills using tasks from the booklet. Performance of a piece on the keyboard or on students’ own instrument, marked out of 20, towards the end of year assessment.<br/> <b>Listening:</b> Formal listening assessment (exam), marked out of 60. Total summer exam as a percentage.</p> |
| Key ‘How’/‘Why’ Questions- What <b>powerful knowledge</b> will be gained? What areas/themes/concepts will be explored? | The Elements of Music give us powerful knowledge about how any piece of music is constructed, by being able to describe the fundamental ingredients of a musical work of any genre.   | Looking at the Elements of Music with specific reference to timbre and how instruments are played. The concept of Programme Music as music which creates a story.   | Knowledge of how to read music; and how to notate a melody, both on paper, and on computers using Dorico software.  | Knowledge of the structure is essential here: Improvisation will be over an accompaniment thus in Head and Solo structure.  | All topics covered to date, plus music for special occasions, will be revised for the end of year listening exam.   | After the listening exam, knowledge of how to play the keyboard / guitar will serve as a powerful tool for Music in Year 8.   |
| <b>SEND-</b> how will support be seen? Seating plans? Simplified questions?  | Making the subject as inclusive and as accessible as possible: Seating plans, support with  | Seating plans, support with writing when required, and differentiated questioning.  | One-to-one support with IT work where needed. Irlens coloured copies of student booklets.   | Seating plans to provide maximum teacher and peer support during whole class performances of the  | Teacher support during listening work and exam as appropriate.  | Seating plans to provide maximum teacher support as well as support from a partner during paired work   |

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|  | writing when required, and differentiated questioning. Differentiation by outcome of group composition. Enlarged copies of music and coloured copies of students booklet for Irlens as requested. |   |   | improvisation piece<br><i>Breaktime.</i>  | Enlarged copies of music and coloured copies of students booklet for Irlens.   | with keyboards / guitar. Enlarged copies of music and coloured copies of students booklet for Irlens.   |
| <b>Assessment- What? Why?</b>  | Bentley Test (Baseline Assessment) which is an aural recognition of pitch and rhythm<br>Peer and teacher assessment of group rhythm piece   | <b>Formal Assessment:</b><br>Listening test of the Elements of Music<br><br><b>Informal Teacher assessment:</b><br>Carnival of the Animals                            | <b>Informal Teacher assessment:</b><br>Theory quizzes<br>Peer assessment and teacher feedback of AABA piece.  | <b>Formal assessment:</b> Major and minor composition<br><br><b>Informal Teacher assessment:</b><br>Self-assessment of improvisation with teacher feedback. | <b>Informal Teacher assessment:</b><br>Peer assessed listening assignments with teacher feedback   | <b>Formal assessment:</b><br>Performance, marking accuracy and interpretation on instrument / voice, including written evaluation.  |
| What <b>memory for learning</b> skills will be required- modelling? Concrete answers? Retrieval? | Modelling of rhythms, retrieval of note values.   | Dual coding; visual recording of orchestral instruments. Mnemonics for notes on the treble clef stave: FACE and EGBDF (Every Green Bus Drives Fast)                   | Retrieval of note values and pitches. Modelling of composition using Dorico – teacher example on the screen.  | Dual coding of the major / minor scale system. Retrieval practice of staff notation.  | Retrieval practice of the Elements of Music. Learning the keys on the keyboard (D for dog in a kennel as a starting point).                        | Retrieval practice of notes on the stave and learning the keys on the keyboard.   |
| <b>Literacy</b> - reading, extended accurate writing and oracy opportunities                     | Students are taught to read basic notation and apply their knowledge when composing rhythms. They are also reading lyrics of songs they are singing and understanding their meaning.              | Curriculum booklets include in-depth reading about instruments of the orchestra which students read at various stages of the term and discuss using think-pair-share. | Students are taught to read staff notation and apply their knowledge when composing melodies. This increases as they are introduced to Dorico software. | Continued and more in-depth reading of staff notation.  | Staff notation for keyboard skills and revision.<br><br>Use of SPaG for extended writing in listening assignments.                                 | Staff notation for keyboard skills and Dorico software.   |
| <b>Numeracy</b> /computing skills  | Note values – worksheet “It all adds up”.<br>Counting in a rhythmic ensemble piece.   | Counting in ensemble work.  | Applying knowledge of note values to the correct number of beats per bar, and writing in 4-bar phrases.   | Counting beats / bars whilst improvising – this is quite a challenge.   | Counting beats when playing melodies; learning about chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale. | Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale. |
| <b>Character</b> development   | <b>Peripatetic Staff Demonstrations</b> – learning to play an instrument  | Developing confidence in performing.  | Developing confidence as composers.   | Developing confidence through improvisation, which is also very challenging, but very important at this stage.  | Developing confidence in performing and in listening work, through self assessment.  | Developing confidence with keyboard / guitar playing.   |
| <b>Equality</b> /Diversity opportunities   | We look at music from all parts of the world when asking students to define what “Music is...”  | Video recording of <i>Chineke!</i> Orchestra  | Folksongs from African countries  | Looking at the minor scale as a non-Western sound.  | Music of many different genres and from medieval times as well as modern pop songs.  | Looking at diversity through the Proms – their performers and the programme of events.  |
| <b>Homework</b> /Independent learning  | Listening Task “Checking the Pulse”   | Write about an instrument from one of the 4 orchestral families   | Spelling Test<br>Introduction to Dorico software  | Listening Quiz  | Theory Quiz<br>Revision for exam   | Research project of The Proms   |
| <b>CIAG</b> coverage/links   | Careers with music as a performer, singer/songwriter.   | Careers with music as a composer; links with Snape Maltings.  | Links with Music and IT for future career.  | Links between music and future careers where music helps with character development eg law and barrister work.  | Transferrable skills in listening work – the importance of analysing music in other careers.   | Careers with music: Job roles with the BBC Proms.   |

**Copleston High School Curriculum Map: Music Year 8 2022-23**

|  | <b>Autumn 1</b>  | <b>Autumn 2</b>  | <b>Spring 1</b>  | <b>Spring 2</b>   | <b>Summer 1</b>  | <b>Summer 2</b>   |
|--|--|--|--|---|--|---|
| <b>Content-</b> WHAT will be learned? What previous learning can be linked? Why this order/sequence?                   | <p><b>Blues and Samba</b></p> <p><b>Lessons 1-5 start with a Bridging Unit of keyboard skills before learning about the 12-Bar Blues structure.</b></p> <p><b>Lessons 6-7 introduce the concept of polyrhythms and students learn about Samba as being an example of Fusion. Authentic Samba instruments are used as a class ensemble performance.</b></p> <p><b>Key words:</b> Simple Time, on and off-beat. syncopation, accent.</p> | <p><b>Reggae and Jigs</b></p> <p><b>Lessons 8-10 look at the origins of Reggae and a group performance of Bob Marley’s “Three Little Birds”, using the key components of the Reggae style.</b></p> <p><b>Lessons 11-13 introduce compound time and cover Irish folk instruments and the rhythm of the Jig.</b></p> <p><b>Lesson 14: Listening Test.</b></p> <p><b>Key words:</b> Compound Time, cross and poly- rhythms, sequence.</p> | <p><b>Minimalism</b></p> <p><b>This topic introduces the idea of minimalism through art before looking at musical structures. A case study of Steve Reich’s “Different Trains” connects with the History Department’s work on the Holocaust.</b></p> <p><b>Key words:</b> Minimalism, Phasing, Cells, Loops, Metamorphosis, Note addition, Note subtraction.</p> | <p><b>Music for Film</b></p> <p><b>This genre is studied through listening to famous examples throughout the history of film, performing some well-known pieces as classroom arrangements, and composition of a soundtrack to an existing short film.</b></p> <p><b>Key words:</b> soundtrack, motif, leitmotif, cue, underscore, melody, phrase, ostinato.</p> | <p><b>Revision for Assessment</b></p> <p><b>A general revision of different musical genres, the Elements of Music, and notes on the keyboard for the End of Key Stage Assessment.</b></p> <p><b>Key words:</b> Passing – notes, auxiliary notes.</p>   | <p><b>Final Assessments and Careers with Music</b></p> <p><b>KS3 Music concludes with refining keyboard / guitar skills, and an exploration of careers in the music industry.</b></p> <p><b>Key words:</b> Harmony, chords, triads, ostinato, bass line, discord, Major, minor, chord symbols.</p>  |
| <b>Skills-</b> What will be developed?   | <p><b>Performing</b> – Keyboard skills, using the 12-bar blues structure. Samba, using authentic instruments as a whole class performance.</p> <p><b>Listening</b> – study of polyrhythmic pieces of African and South American music; Blues examples.</p>   | <p><b>Composing</b> – a jig, using Dorico software</p> <p><b>Performing</b> – keyboard skills; improvisation over 12-Bar Blues; group performance of Reggae song. Performance of Jig with chordal accompaniment.</p>   | <p><b>Performing</b> – an arrangement of Terry Riley’s “In C” for tuned percussion.</p> <p><b>Listening</b> – study of minimalism pieces</p> <p><b>Composing</b> – a piece of minimalist-style music showing layers, metamorphosis, note addition / subtraction.</p>   | <p><b>Listening</b> – study of music for silent movies, music for different film genres.</p> <p><b>Performing</b> – classroom arrangements of James Bond and Star Wars Themes; students’ own choice of film music pieces.</p> <p><b>Composing</b> – write a piece of music as a soundtrack to an existing film.</p>   | <p><b>Composing</b> – write a piece over a given chord sequence, using chord notes, passing notes and auxiliary notes, with either Dorico or Cubase software. This will be marked out of 20 for the end of Key Stage assessment.</p> <p><b>Performing</b> – prepare a piece on the keyboard or own instrument – this will be marked out 20 for the end of Key Stage assessment.</p> <p><b>Listening</b> – revision for listening exam.</p> | <p><b>Performing</b> – keyboard and guitar skills. Practise the keyboard with both hands together. Practise the guitar with a sense of chord progression.</p> <p><b>Composing</b> – songwriting over a given chord sequence, using own or existing lyrics, in any style.</p> <p><b>Listening</b> –listening exam. 60 marks.</p> <p>End of Key Stage assessment as a total out of 100.</p> |
| Key ‘How’/‘Why’ Questions- What <b>powerful knowledge</b> will be gained? What areas/themes/concepts will be explored? | Reference to the slave trade with 12-bar blues and the origins of polyrhythmic music.  | Reference to the slave trade with origins of Reggae. Origins of Celtic folk music through instruments, compound time and modal harmony with a simple melody repeated with sequences.   | Minimalism as a 20 <sup>th</sup> century movement in the arts and culture. The use of minimalist music as a programmatic piece to represent the horror of the Holocaust.   | The history of film with sound.   | All topics covered to date will be revised for the end of key stage listening exam.  | After the end of KS3 listening exam, knowledge of how to play the keyboard / guitar, and some collaborative practical work, will be the final opportunity of practical music making at KS3.   |

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| <b>SEND</b> - how will support be seen? Seating plans? Simplified questions?                     | Seating plans, differentiated tasks at the keyboard, differentiated rhythmic parts in Samba.   | One-to-one support with IT work where needed. Irlens coloured copies of student booklets.  | Seating plans, differentiated questioning, differentiated melodic parts in the piece "In C".  | Seating plans, differentiated questioning and worksheets for performing, differentiation by outcome with composition.               | Teacher support during listening work and exam as appropriate. Enlarged copies of music and coloured copies of students booklet for Irlens.        | Seating plans to provide maximum teacher support as well as support from a partner during paired work with keyboards / guitar. Enlarged copies of music and coloured copies of students booklet for Irlens. |
| <b>Assessment</b> - What? Why?   | <b>Informal Teacher assessment:</b> Teacher feedback and self-evaluation of keyboard skills.   | <b>Formal assessment: Listening Test</b> – based on simple / compound time; also of Reggae, Samba and Jigs. Compound time rhythmic composition and test of note values. Feedback - composition | <b>Informal Teacher assessment:</b> Peer assessment of performance with teacher feedback.   | <b>Formal assessment:</b> Composition.  | <b>Informal Teacher assessment:</b> Teacher feedback and self-evaluation of chords + melody composition.   | <b>Formal assessment:</b> Keyboard / guitar skills.   |
| What <b>memory for learning</b> skills will be required- modelling? Concrete answers? Retrieval? | Dual coding; visual recording of Blues and Samba. Mnemonics for notes on the treble clef stave: FACE and EGBDF (Every Green Bus Drives Fast) | Modelling of xylophone / guitar playing.   | Mnemonic for MINIMALISM. Dual coding using YouTube links with score of <i>Electric Counterpoint</i> .   | Modelling; some retrieval practice of the Elements of Music and staff notation.   | Retrieval practice of the Elements of Music, staff notation, keys on the keyboard and recognition of instruments and genres.                       | Retrieval practice of notes on the stave and learning the keys on the keyboard / guitar.  |
| <b>Literacy</b> - reading, extended accurate writing and oracy opportunities                     | Staff notation for keyboard skills.  | Staff notation / Guitar tab for Reggae performance piece "Three Little Birds".   | Staff notation for tuned percussion. Text for information about minimalist composers. Use of SPaG for extended writing in listening assignments.  | Staff notation with Dorico and Cubase software.   | Staff notation for keyboard skills and Dorico software.  | Staff notation for keyboard skills; tab for guitar.   |
| <b>Numeracy</b> /computing skills  | Counting whilst improvising over the 12-bar sequence.  | Note values.   | Counting bars during the minimalist piece.  | Use of Dorico and Cubase software.  | Counting beats when playing melodies; learning about chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale. | Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> notes of the scale.                       |
| <b>Character</b> development   | Further development of self-confidence in performing on keyboards and samba instruments.   | Further development of self-confidence in performing on percussion instruments or guitars.   | Further development of self-confidence in performing on tuned percussion instruments. Links with History and Base Assembly work on the Holocaust. | Further development of self-confidence in performing film music arrangements and showing composition work to the rest of the class. | Further developing confidence in performing and in listening work, through self assessment.  | Further development of performing skills and gaining more confidence and enjoyment of practical music.  |
| <b>Equality</b> /Diversity opportunities   | The concept of fusion with Blues and Samba, and the aural tradition of learning without sheet music.   | Reggae, reference to the slave trade. Links with Black Lives Matter.   | Minimalism piece by Steve Reich: "Different Trains" – links with the Holocaust.   | Diversity through examples of films.  | Cultural diversity through listening questions. Recognising different styles / genres.   | Diversity through the choice of music performed.  |
| <b>Homework</b> /Independent learning  | An Introduction to Dorico  | Listening Task "Rhythm Ears, Rhythm Feet"<br>Write about an example of Fusion in music.  | Retrieval Quiz on the features of minimalism, Samba, Reggae and Blues.  | Music for Film Listening Task   | Quiz<br>Revision for exam  | Careers with music research.  |
| <b>CIAG</b> coverage/links   | Careers with music as a performer, singer/songwriter.  | Careers with music as a performer, singer/songwriter.  | Careers with music as a composer.   | Careers as a composer of film music. Reference to GCSE and A Level film music set works.  | Transferrable skills of analysis work.   | Careers with music: sound editing and technician work, maybe with a local radio station.  |