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**Music**

**Concept and skills map: Music**

**Curriculum intent – To ignite a creative spark and develop musicianship through performance, composition and discussion.**

We study music at Beckfoot to inspire young people to have a lifelong love of music. We will enable young people to understand and discuss both historical and current approaches to music making, and how music is a product of its time, culture and place in society. We will ignite a love for performing through the study of great composers, their works and performance of various musical styles and develop creativity through the various compositional techniques used in a range of genres.

Our Golden Threads run through everything we do in music. These are the core of our curriculum.

These golden thread are:

Performance Composition Appraising

In Key stage 3, students are assessed using a skills ladder that is built around the golden threads.

(See the KS3 general assessment sheet)

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|  | **Half Term 1** | **Half Term 2** | **Half Term 3** | **Half Term 4** | **Half Term 5** | **Half Term 6** |
| **Year 7** | NA | **Elements of Music** | **Gamelan** | **Chords** | **Riffs** | **Caribbean** |
| **Iconic musicians** |  | Debussy | Semara Ratih, from Ubud, Degung Bali | Vance Joy  Glenn Miller | Monty Norman  Lalo Schifrin | Bob Marley  The Mills Brothers  Michel Mauléart Monton |
| **Why now?** |  | Bridging unit – introduces the elements of music – rhythmic focus. | Intro to world music. Intro to pitch – first correct use of rhythm and pitch together – simple 5 note scale | Introduction to accompaniments. Intro the use of harmony and left hand keyboard parts. | Repeated patterns. Rhythmically complex performances. Intro to composition. | Link to world music. Difficult rhythmical parts in both the melody and the chords. Use of chromatic melodies. |
| **End Points-**  **What I must know/understand can do** |  | Know the elements of music- DR SMITH  Perform rhythms in time with others  Compose using simple rhythmic values  Compose and perform a piece of music to represent a theme.  Understand how long quavers, crotchets, minims and semibreves last for  Understand what a graphic score is | Development of rhythm and pitch from DR SMITH  Play melodies in time on your own and with others  Compose your own melody  Understand how to read the treble clef  Know where the notes are on the keyboard  Understand how long quavers, crotchets, minims and semibreves last for | Development of pitch and harmony from DR SMITH  Play C, F and G Major chords  Play a chord sequence using block, broken and um pa pa technique  Play chords and a melody in time with your partner  Learn to play chords on the keyboard and Ukulele  Sing with accurate pitch as a class  Composing chord sequences  Understand key words related to chords: Chord, Chord sequence, Major, Minor, Block, Broken, Oom Pah Pah. | Development of harmony, rhythm and texture from DR SMITH.  Be able to play a riff/ostinato in time  Be able to play a melody in time with a riff/ostinato played by a partner  Be able to write youe own riff  Understand different time signatures  Understand what a riff and ostinato are  Recognising different instruments | Development of rhythm, melody and harmony from DR SMITH.  Perform the first eight bars of both melodies in time with others.  Perform the Yellow Bird chords in time with the melody.  Understand and play with syncopation.  Play the chords for Three Little Birds on the offbeat.  Know the rhythmic values of quavers, crotchets, minims and dotted minims.  Know the notes of the treble clef. |
| **Year 8** | **Music and advertising** | **Blues** | **Pop Music** | **Film Music** | **Latin America** | **Hip Hop** |
| **Iconic musicians** | Jose Gonzalez | Bessie Smith, Ray Charles, B.B. King, Louis Armstrong, Ella Fitzgerald, Muddy Waters | The Weeknd, Jason Derulo, Tracey Chapman, Jonas Blue | John Williams, Bernard Herrmann, Hans Zimmer, Ennio Morricone | Gerardo Matos Rodríguez | Grandmaster Flash,  Sugar Hill Gang,  The Beastie Boys,  Kriss Kross,  Eminem. |
| **Why now?** | The power of music. Links to industry. More complex melodic parts. Use of composition for jingles and underscore. | Links to history and morals of slavery. Intro to improvisation and further composition. Intro to dotted rhythms, triplets and syncopation. Composition work.  Use of bass clef | Engages students through relatable pieces.  Music industry links  Complex chord patterns.  Arrangement task to develop creativity. | Use of popular film motifs to once again develop melodic playing. Some chord addition of more complex chords.  Composition element and use of films to put music to – short clips. | Link to world music.  Rhythmically complex parts further than other schemes.  Use of chords, melody and bass lines together. | Link to popular styles.  Lyric writing for the first time.  Impact of music technology and to introduce the use of music technology. |
| **End Point- What I must know/understand can do** | Development Dynamics, Structure and Melody from DR SMITH  Be able to perform several short jingles.  Write your own jingle.  Understand what a jingle, voiceover and underscore are. | Development of melody and harmony from DR SMITH  Identify and perform the chords used in the 12-bar blues  Play a syncopated blues melody in time with your partner  Improvise whilst somebody else plays chords  Composition of melody using a blues scale and the 12 bar blues pattern  Understand key points about the history of the blues and slavery | Development of melody, harmony and texture from DR SMITH.  Perform a Pop hook  Add a bass line and play this in time with your partner  Use music technology loops to create your own pop song, using a pop structure  Write your own drum loop  Understand what make a catchy hook  Use DR SMITH to discuss different versions of pop pieces | Development of melody, instrumentation, and tonality from DR SMITH.  Perform several film motifs  Perform the first 16 bars of Pirates of the Caribbean  Play the chords for the first 8 bars of Pirates of the Caribbean  Compose your own underscore for a film clip  Understand key words: Leitmotif, Underscore, Silent film | Development of rhythm, harmony and tonality in DR SMITH  Perform the melody for La Cumparsita in time with a partner  Perform the chords for La Cumparsita  Perform Samba rhythms as part of a class performance  Improvise rhythms as part of a Samba solo  Compose a tango chord sequence  Appraising will focus on world music theory, rhythm, instrumentation. | Development of Rhythm, instrumentation and harmony from DR SMITH.  Perform the first eight bars of both melodies in time with others.  Perform the chords and bass for Still DRE.  Perform your rap in time with a backing.  Compose a rap which introduces your crew and discusses a topic important to you.  Use Mixcraft to sequence your backing track  Appraising focuses on lyric delivery, structure, melody and rhythm and pulse. |
| **Year 9** | **What is music to you?** | **History of music – Baroque and Classical** | **Grunge and Britpop.** | **Musicals** | **Disco, EDM, Grime** | **World Music and Fusion** |
| **Iconic musicians** | Ed Sheeran, Hot 8 Brass Band, Chopin | Pachelbel, Vivaldi, Mozart, Beethoven | Nirvana, Oasis, Blur | Rodgers and Hammerstein II, Lin-Manuel Miranda, , Lloyd Webber | Donna Summer, Lipps inc, Earth Wind and Fire, Avicii, Dave | Bombay Talkie, Panjabi MC, Paul Simon, Ladysmith Black Mambazo, Beethoven, |
| **Why now?** | Students take leadership of their learning.  Links to modern pieces students identify with.  Group performances will extend students further. | A look back at the building blocks of music.  Importance of the use of chords, and their formation on pieces.  Historically important period to discuss.  . | Looking at various instruments  Social developments impact on music  Combination of melody and lyrics  Compositional possibilities. | Development of previous units of work.  Intro of stage musicals and their history  Complex performance tasks | Links to modern music industry.  Social developments impact on music  Links between styles of music and understanding the timeline of modern dance music | Fusing together musical styles  Recapping on previous musical styles.  Most complex performance tasks  Composing in a new style. |
| **End Points- What I must know/understand can do** | Development of Rhythm, structure, harmony and melody from DR SMITH.  Play the melody and chords to Shape of you in time with a partner  Play the hook for shape of you  Write your own hook  Use DR SMITH to discuss your favourite music and genres with independence | Development of rhythm, structure, melody, instrumentation and harmony from DR SMITH.  Perform parts from Pachelbels canon, in time with others.  Perform parts from Fur Elise  Compose own melody to fit with Pachelebels canon ground bass using Sibelius  Use DR SMITH to answer listening questions focusing on the theory of differing musical style, making links between them | Development of structure, harmony, tonality and melody.  Perform the Smells like teen spirit riff in time  Play the chords for the opening four bars of smells like teen spirit  Perform Don’t look back in anger chords in time  Use DR SMITH to analyse and compare different styles | Development of all elements of DR SMITH..  Perform all of the melody for Do-Re-Mi  Describe and perform a Leitmotif  Perform ‘My shot’ riff from Hamilton  Compose own rap to fit with music from Hamilton using complex rhyming  Use DR SMITH to comment on songs from musicals | Development of all elements of DR SMITH..  Perform the melody and bassline to Funky Town  Perform hook and chords to Wake me up  Perform the chord sequence for Samantha in time  Compose your own Disco riff  Use DR SMITH to comment on Disco, House and Grime music and make links between the styles | Development of all elements of DR SMITH..  Perform bass and tune for Mundian to Bach ke  Play the chords for You can call me Al  Play a Djembe backing rhythm to add to You can call me Al  Play melody for Ode to Joy in time  Compose your own Bhangra melody, using conventions of the style  Understand what a fusion is, and be able to name some musical fusions |
| **GCSE Year 10** | **SOL: Building blocks of music**  Generic music history focus on keywords based around DR SMITH.  Intro to GCSE listening and appraising questions.  Start on essay questions and how to answer.  **Composition techniques**  Builds on KS3 curriculum. Focus on chord composition and using Mixcraft | **SOL: Forms and Devices**  Intro to forms found in Baroque, classical and romantic periods. Discovery of devices used in those areas to support compositions that were written.  Completion of short listening questions, done regularly. (At this stage, not ones that require notation)  **Melody composition**  Builds on last half term to introduce longer practice tasks based around melody. Develop skills using Mixcraft. (Extension, composing music for a sad scene in a film using more complex chords given to them)  **Theory**  Developing understanding of reading basic theory, developing on from KS3 knowledge | **SOL: Music for Ensemble**  Students develop their understanding of sonority and texture through the study of Chamber Music, Musical Theatre and Jazz and Blues.  Students learn about textures, and will develop their understanding of vocal ensembles, jazz/blues trio, rhythm sections, string quartets, basso continuo and sonatas.  Students understanding will be tested through listening and appraising questions.  **Ternary Composition**  Students use Sibelius to complete a ternary form composition. All students must have an 8 bar A and B section. | **SOL: Film Music**  Students will develop their understanding of film music, focusing on timbre, tone colour and dynamics.  Students will develop their understanding of composing for a scene, using leitmotifs and thematic development, the use of effective instrumentation and minimalist techniques used in composition.  Listening and appraising questions will test students understanding.  **Composition 1**  Film music composition. Working along side theory based on film music. Students compose 60 seconds of music using either Mixcraft or Sibelius. Compositions will include 2 leitmotifs and underscore for scene. | **SOL: Finish Film Music and lead into SOL: Popular Music**  Students will develop an understanding of popular music, focusing on Pop, Rock and Pop, Bhangra and Fusion.  Students will study how composers combine instrumental and vocal forces, and use recording processes and techniques in their music.  Listening and appraising questions will test students understanding.  **Composition 1**  Intro to the first composition task. Depending on student ability it could be theme and variation/blues piece/rock song/own choice if confident. | **SOL: Finish Pop Music**  Students will develop an understanding of popular music, focusing on Pop, Rock and Pop, Bhangra and Fusion.  Students will study how composers combine instrumental and vocal forces, and use recording processes and techniques in their music.  Listening and appraising questions will test students understanding.  **Composition 1**  To continue work on comp one from previous HT. To complete composition one completely before the summer break. |
| **Iconic musicians** | Vivaldi, Newman, Police, Crosby | Bach, Vivaldi, Handel, Mozart, Haydn, Schubert, Beethoven, Chopin, Liszt, Wagner. | Andrews sisters, Louis Armstrong, Rodgers and Hammerstein, Ashman and Menken, Harnick and Bock. | John Williams, Newman family, Howard Shore, Carly Simon, Elfman | Elton John, The Police, The Beatles, Oasis. | Revisiting previous iconic composers from Baroque to Romantic and Jazz and Musicals performers/composer. |
|  | Performance work happens throughout the course, linked to progress reports and supported through work of instrumental staff.  Aural skills and wider listening are extended in listening and appraising lessons. | | | | | |

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| **GCSE Year 11** | **SOL: Revision recap**  Students will revisit the concepts learnt in the year, with a further emphasis on the longer listening questions and questions that use notation in their answers.  **Composition 1 development**  Develop composition one further. | **SOL: Africa by Toto**  Students are introduced to the set work for AOS4. We study the piece through the analysis led by DR SMITH. Every week we focus on a different element.  Listening and essay type questions are built into this continual study, with assessment at the end of the topic to check student understanding.  **Composition 2**  Briefs are released in September. Students go through the different options, finding strong examples of each one and then choose the best composition for their skill set. | **SOL:**  **Badinerie by J.S. Bach**  Students are introduced to the set work for AOS1. We study the piece through the analysis led by DR SMITH. Every week we focus on a different element.  Listening and essay type questions are built into this continual study, with assessment at the end of the topic to check student understanding.  **Composition 2**  Students continue to work on their set composition. | **SOL: Listening practice**  Of all AOs, context, DR SMITH, wider listening, unfamiliar listening and aural dictation.  **Composition**  Students complete their set composition this half term.  **Performance exam prep**  Spend time in lesson ensuring all have developed their mock performances ready for the final recordings. | **SOL: All set work revision**  Of all set works and AOS, context, DR SMITH, wider listening, unfamiliar listening and aural dictation. |  |
| **Iconic musicians** | Students continue to study film and Pop musicians/composer. | Toto plus others found when preparing for set work composition. | Bach plus others found when preparing for their set work composition. | A wide range of composers and performers through each AOS | A wide range of composers and performers through each AOS |  |
|  | Performance work happens throughout the course, linked to progress reports and supported through work of instrumental staff.  Aural skills and wider listening are extended in listening and appraising lessons. | | | | | |

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| **Year 12**  **Iconic musicians covered by the set works and wider listening.**  **Set works**  **Schumann, Bush, Elfman, Bach, Saariaho, Shankar, Berlioz and Pine.** | **Instrumental - Schumann**  Understanding of Baroque, Classical and Romantic chamber music. Essay Q’s.  **Popular Music and Jazz – Kate Bush**  Intro to iconic British artist, look at context, focus on DR SMITH and essay questions.  **Rhythm, melody composition**  Development from GCSE. Focus on rhythm, melody and simple chord patterns.  **Exploring unfamiliar music and performance preparation**  Intro to wider listening and unfamiliar listening as needed in the exam. | **Film Music – Batman**  Intro to the film genre with iconic blockbuster music scores. Multi movement and advanced harmony.  **New directions – Petals**  Really complex new piece, look at this more contemporary style of composition and the wider listening linked to it. All backed up with listening and essay questions.  **Chord patterns and advanced progressions**  Focus on advanced harmony and modulations.  **Short composition tasks**  Exercises that bring elements together.  **Performance to the class**  Perform to the class and mark each other. | **New Directions –** Complete listening and essay questions.  **Vocal – Bach**  Focus on the Baroque period – looking at the past Vivaldi set work, plus the features of the period, before moving onto this multi movement work, the first movement is very complex  **Fusions – Shankar**  Combines work on world and pop music, particularly Kate Bush. Strong wider listening links.  **Composition one**  Start free choice composition based on tasks completed and looking at a plan. | **Vocal – Bach**  Continuation of Bach  **Pop – Courtney Pine**  Intro to Jazz and the context this brings. Focus on exam analysis and collaborations with other musicians.  **Instrumental Music – Berlioz**  Final set work on instrumental music, leads on well from Schumann and the musical language used there. Has links to Debussy from year 12.  **Composition one**  Development of main musical content for composition.  **Performance two**  Further performance session for students to demonstrate their progress. | **Revision of year 12 set works**  Exam practice and consolidation.  **Composition one**  Completion of composition one.  **Performance three**  Further performance session for students to demonstrate their progress – look to extend the performance time. |
|  | Throughout the year - essay and listening work backs up the set work topics – This is done with aural dictation lessons once per week | | | | |
| **Assessment map**  **Performance** | **Week 4**  Performance assessment – Prepare a performance of at least one minute | **Week 3**  Performance assessment – Prepare a performance of at least two minutes | **Week 3**  Performance assessment – Prepare a performance of at least three minutes | **Week 3**  Performance assessment – Prepare a performance of at least four minutes | **Week 3**  Performance assessment – Prepare a performance of at least five minutes |
| **Composition** | Composition assessment –  Rhythmic and melody task | Composition assessment – 16 bar chord and melody task | Composition assessment –  Film music composition task – 45 seconds+ | Composition assessment – Free composition – 60 seconds+ | Composition assessment –  Mock brief – 90 seconds |
| **Listening and appraising** | **Week 6**  Listening question on:  Bush  Schumann  Essay question  Question 5 – Baroque period | **Week 6**  Listening question on:  Batman  Bach  Essay question  Question 5 – Romantic period  Question 6 – Bush | **Week 6**  Listening question on:  Bush  Aural dictation  Essay question  Question 5 – 80s Pop  Question 6 – One of Batman OR schumann | **Week 6**  Listening question on:  Saariaho  Shanker  Essay question  Question 5 – Film  Question 6 – Bach OR Bush | **Week 6**  Listening question on:  Berlioz  Pine  Aural dictation  Essay question  Question 5 – New directions  Question 6 – Saariaho OR Shanker |
| **Year 13**  **Iconic musicians covered by the set works and wider listening.**  **Set works**  **Hermann, Berlioz, The Beatles, Vaughan-Williams, Debussy, Stravinsky** | **Film Music – Hermann**  Complete film music set works. Multi movement and motivic development. Focus on listening and essay Q’s.  **Instrumental Music – Berlioz**  Final instrumental set work, builds on Schumann. Links to Debussy.  **Revision**  Cumulative essay and listening questions.  **Composition**  Completion of composition one – could start second to bring all ideas together to work on something new.  **Technical Study**  Introduction to technical study. Allow students to focus on 4 part or arranging. If 4 part start work on Mrs D harmony book. | **Pop Music – The Beatles**  Final lessons on The Beatles. Students can go on to write their own listening questions for development.  **Vocal Music – On Wenlock Edge**  Final vocal set work. Advanced harmony. Builds on both Mozart and Schumann from year 12.  **Composition**  Could work on comp one or two aiming for final version.  **Technical Study**  Development of exercises and understanding.  **Performance 4**  Further performance session for students to demonstrate their progress – look to extend the performance time. | **Vocal Music – On Wenlock Edge**  Completion of the work.  **Fusions – Debussy**  Continued development of the fusions, but also developing from some of the instrumental work we looked at last half term.  **New Directions – Stravinsky**  Most complex work, builds on all previous set works.  **Composition**  Total completion of composition one or two.  **Technical Study**  Final prep for the technical study. | **Revision**  Final revision in preparation for the exam.  **Performance focus 5**  Further performance session for students to demonstrate their progress – look to extend the performance time.  **Technical study**  Exam board release technical study for students to complete. | **Revision**  Final revision in preparation for the exam. |
|  | Throughout the year - essay and listening work backs up the set work topics – This is done with aural dictation lessons once per week | | | | |
| **Assessment map**  **Performance** | **Week 3**  Performance assessment – Prepare a performance of at least six minutes | **Week 4**  Performance assessment – Prepare a performance of at least seven minutes | **Week 3**  Performance assessment – Prepare a performance of at least eight+ minutes | **Week 3**  Performance assessment – Prepare a performance of at least eight+ minutes |  |
| **Composition** | Composition assessment –  Mock brief – 3 minutes | Composition assessment – Composition technical study – 2 minutes | Composition assessment – Set composition 3 minutes 30 | Composition assessment – Set brief – 4 minutes 30 |  |
| **Listening and appraising** | **Week 6**  Listening question on:  Pine  Aural dictation  Essay question  Question 6 – Berlioz  OR Shanker | **Week 6**  Listening question on:  Bach  Batman  Essay question  Question 5 – Fusion | **Week 6**  Listening question on:  Beatles  Vaughan Williams  Aural dictation  Essay question  Question 5 – Jazz  Question 6 – Hermann OR Schumann | **Week 6**  Listening question on:  Stravinsky  Debussy  Aural dictation  Essay question  Question 5 – New directions  Question 6 – Beatles OR Vaughan Williams |  |