









CCCS Music Department Curriculum Intent 2021-22

Our Key Stage 3 Music curriculum is reverse-engineered with GCSE and A Level Areas of Study in mind. Each scheme of work is designed to foster musical creativity at every opportunity, support personal and social development and encourage students to progress as performers, composers, listeners and analysts to ultimately inspire them to study music in their further education.

Term		Year 7	Year 8	Year 9
1	Unit A: Singing Everyone can sing! The primary focus of this unit is accessibility and inclusivity. Singing harnesses aural skills, feeds into schemes of work in	<u>Musical Elements and Instruments of the Orchestra</u> The musical elements are threaded into every aspect of music. <i>Pitch, Rhythm, Tempo, Timbre, Texture, Structure, Dynamics, Duration, Harmony and Melody</i> are the 10 elements which are explored in all schemes of work through listening, performing and composing. Instruments of the orchestra allows students to experience live demonstrations of instruments they would be expected to identify aurally throughout KS3.	<u>Blues</u> Students learn how to improvise, play chords, and use non-traditional scales through the context of Blues music, whilst understanding the history and context of the genre and culture. The compositions and performances are within the Blues structure, using the Blues scale and 12 Bar Blues chords. This involves using both hands when performing, independent parts. Students also have the opportunity to build on the rhythmic understanding from Recycled Rhythms by adding stylistic accompaniment styles.	<u>Musical Futures/Covers</u> Builds on singing from year 7 and 8, but encourages students' creativity in arranging a song to their favoured genre. Songs are chosen that include more complex chord sequences, riff possibilities. Students work in small groups to create their own version. The songs are of different styles/subgenres which have been explored through listening and analysis activities. The keyboard and singing techniques from yr 7 are developed as well as the ensemble work from yr 8 musicals

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2	    	<p><u>Keyboard and Theory Skills</u></p> <p>Stave notation, reading it and writing it, enables students to compose and perform a wide range of music. This also links to the mathematical nature of the music with note values and <i>rhythms</i>.</p> <p>Keyboard skills are essential, and every unit relies on students being familiar with the notes on the keyboard.</p> <p>Students are expected to note read as part of many of the schemes of work.</p> <p>Solo performing and composition is a skill that students are expected to show at GCSE and A Level standard, so starting in year 7 allows students time to progress and develop resilience, confidence and independence.</p>	<p><u>Musicals</u></p> <p>Building on the singing from yr 7, students explore a range of stage and screen musicals through performing and listening.</p> <p>This project combines singing, keyboard and ensemble skills, as well as developing the communication skills vital both in and out of the classroom.</p> <p><i>Melody, structure and harmony</i>, alongside performing stylistically are a focus.</p> <p>In GCSE and A Level music from stage and screen are studied in depth.</p>	<p><u>Songwriting</u></p> <p>Automatic progression from previous scheme.</p> <p>Students now compose a song using their knowledge of sub-genres from the musical futures unit. <i>Structure, melody, harmony</i> and <i>rhythm</i> are fundamental in this project. The notation skills initially learned in y r 7 are employed.</p>
3	  	<p><u>Recycled Rhythms</u></p> <p>This project involves understanding ostinato, performing as an ensemble, exploring timbre and using non-staff notation. Students learn about Western</p>	<p><u>Fusions</u></p> <p>Learning about the Western Classical Music tradition alongside learning about music from other cultures and how they can combine to make new music when</p>	<p><u>Film Music</u></p> <p>Combines many skills from all 8 previous topics.</p> <p>Using music technology to create a soundtrack to accompany a film. This</p>

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		African drumming traditions. Performing and composing skills which will feed into all other schemes of work in KS3.	fused together. Students explore the WCM timeline, and great composers including Beethoven, Bach and Pachelbel. Students are exposed to EDM and folk fusion. Keyboard to the next level, incorporating music technology and enabling students' creativity within parameters.	expands on previous skills as they synchronise the performance of their composition with the film clip. Choosing appropriate compositional devices is paramount and knowledge of these is gained from studying existing films and film scores from prolific film composers such as John Williams and Danny Elfman.
SUMMARY		These topics underpin the baseline fundamentals of music. They give students an opportunity to work both individually and as part of a team, gaining essential skills and knowledge which link with every scheme of work throughout their musical journey. Good musicians have strong knowledge in all of these areas.	These topics build on skills learned in year 7, but increase in complexity and students have more opportunities to be creative within given parameters. Chords are an expectation within performances, notation is expected in composition, and the application of a growing technical vocabulary is important when analysing music.	Students in year 9 have the most freedom within these topics, and explore what being a musician in the 21 st century might be like: performing, songwriting and film composing are all exciting career prospects which year 9 students may be considering.
	<p>Whilst always striving for academic excellence, the department has many extra-curricular opportunities available to students. These range from Key Stage 3 Band to Theory Club, Junior Choir to the school production, orchestras to Big Band.</p> <p>The transferable skills available through music education such as communication, confidence, leadership, teamwork, are all underpinned by the Love As Brethren shown as students share their musicality, both strong and developing, and try new things.</p>			

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The four assessment objectives of performing (1), composing (2) and demonstrate and apply musical knowledge (3) and appraising (4) underpin the Pearson Edexcel specification. The structure of the course is Performing (30%), Composing (30%) and Listening/Appraising (40%).

Term	Year 10			Year 11		
	Unit 1: Performing GP1, GP2	Unit 2: Composing	Unit 3: Listening and Appraising 7.1, A, An, L	Unit 1: Performing GP1, GP2	Unit 2: Composing	Unit 3: Listening and Appraising 7.1, A, An, L
1	Solo performances <i>Each performance receives feedback and is marked according to the exam criteria building towards the final recordings in year 11</i>	Composition skills: Harmony Cadences Melodic shapes <i>Composing step by step enables students to apply their individual theory knowledge and ensure that compositions are fundamentally strong before embarking on an assessed piece of coursework.</i>	Star Wars (9.3) D, U, CE Killer Queen (9.2) D, U, CE <i>Starting with familiar pieces enables students to start the course confidently. Star Wars follows on from the final unit of yr9 and so the vocabulary is in their recent memory</i>	Solo/ensemble performances	Free composition submitted. Brief composition set GC2	Brandenburg D, U, CE Beethoven D, U, CE <i>These are more dense complex set works of the broader western classical tradition and therefore are taught in year 11.</i> Mock Exam with QLA feedback

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2	Solo performances	Composition skills: Word-setting Structure – Theme and variations/ternary/song Free composition set – GC1	Samba em Preludio D, U, CE Defying Gravity D, U, CE <i>SEP will use some of the fusions and blues knowledge. Defying Gravity linking with the musicals topic.</i>	Solo and ensemble recital evenings – coursework recordings.	Brief composition submitted. Free composition feedback. Brief composition feedback. Final composition.	Mock feedback QLA Past paper/Revision Remock Exam with QLA feedback
3	Solo performances Ensemble performances explained.	Free composition	Afro Celt D, U, CE Music for a While D, U, CE <i>AfroCelt links to the EDM element of the fusions. Music For a While linking with the singing.</i> Year 10 exam			Past paper/Revision

GCSE Solo Performance (GP1), GCSE Ensemble Performance (GP2), GCSE Free Composition (GC1), GCSE Brief Composition (GC2), GCSE Set Works: Bach (GS1), Beethoven (GS2), Purcell (GS3), Queen (GS4), Schwartz (GS5), Williams (GS6), Afro Celt (GS7), Spalding (GS8), GCSE Exam: Dictation (D), Unfamiliar (U), Comparison Essay (CE)

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	Term	Teacher A (4 each fortnight)	Teacher B (4 each fortnight)	Teacher C (2 each fortnight)
Year 12	1	MUSIC FOR FILM: ELFMAN – Cues from <i>Batman Returns</i> <i>Familiarity to give students confidence. Film Music is accessible and as part of the original AS section is aimed at year 12 students.</i>	Western Classical Contextual study <i>Contextual understanding is important, even though the whole course is not WC content, the fundamentals of much music are underpinned by this knowledge. Eras studied include Baroque, Classical, Romantic, 20th Century, Nationalistic</i>	Compositional techniques Bach Chorales (Bach's rules for harmony) <i>Whilst not all students are experienced in vocal harmony, the course includes 10% based on the rules of Bach, harmonising SATB chorale in his style. Students study this step by step and are encouraged to put into practice through attendance at Senior choir, our SATB choir.</i>
		FUSIONS: DEBUSSY – <i>Estampes</i> <i>Many of our students are pianists and Debussy is frequently within the advanced piano syllabus. There will be some familiarity with piano technique, if not with Debussy himself.</i>		
		Composition tasks – Harmony, cadences, melody, structure (Ternary – Debussy)	One assessed performance each term	
	2	POPULAR MUSIC AND JAZZ: BEATLES – Tracks from <i>Revolver</i> <i>An accessible set work, the chordal basis of these songs, alongside the vocal and 20th Century instrumentation, but with the fusions that are included in Tomorrow Never Knows lead on well from the previous set work where there are global influences.</i>	INSTRUMENTAL MUSIC: C SCHUMANN – <i>Piano Trio in G minor Op17</i> <i>Following on from the contextual study of WCM</i>	Compositional techniques
		Composition tasks – Theme and variations (Ritornello – Bach EFB; Variations – Bach EFB) <i>A more traditional composition style suitable to our students, showing development of melody, accompaniment styles and instrumental techniques.</i>	INSTRUMENTAL MUSIC: BERLIOZ – <i>Symphonie Fantastique</i> <i>A larger scale instrumental piece of the Romantic era.</i>	
	3	MUSIC FOR FILM: HERRMANN – Cues from <i>Psycho</i> <i>Returning to film music to conclude the year, this is often a genre students choose to compose in and works alongside the composition tasks that follow.</i>	NEW DIRECTIONS: STRAVINSKY – <i>The Rite of Spring</i> <i>Building on the experimentation that Berlioz included.</i>	Compositional techniques
			NEW DIRECTIONS: SAARIAHO – <i>Petals</i>	

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		Composition tasks – Film Music (Leitmotif – Elfman, Psycho)	<i>Subverting the western classical harmony with spectralism and music technological manipulation.</i>	
			One assessed performance each term	
	Term	Teacher A (4 each fortnight)	Teacher B (4 each fortnight)	Teacher C (2 each fortnight)
Year 13	1	VOCAL MUSIC: BACH – <i>Ein Feste Burg ist unser Gott (BWV 80)</i> <i>The Western Classical 4 part harmony foundation of this piece links with their compositional technique and is supported by their participation in Senior Choir who sing in 4 part harmony.</i>	POPULAR MUSIC AND JAZZ: PINE – Tracks from <i>Back In the Day</i> <i>Jazz fusion combines the fusion and blues harmony from year 8, with the latin jazz fusion of SEP at GCSE and the complex textures of ACSS.</i>	Compositional techniques Harmonising a complete chorale
		VOCAL MUSIC: VAUGHAN WILLIAMS – <i>On Wenlock Edge</i> <i>Following on from the Bach, this set of vocal folk pieces incorporates modes, string techniques and</i>	POPULAR MUSIC AND JAZZ: BUSH – Tracks from <i>Hounds of Love</i> <i>Vocal music studied throughout the previous key stages, this also includes the experimental nature similar to the Beatles and Saariaho.</i>	
		Composition Coursework – Brief set by exam board (1 st September) or free composition First draft submitted by Christmas	One assessed performance each term	
	2	Revision and exam consolidation	FUSIONS: SHANKAR – Tracks from <i>Breathing Under Water</i> <i>World music fusion combining Indian classical music with other traditions.</i>	Compositional techniques Harmonising a complete chorale
		Composition coursework – Brief/free	Recital Evening Performance coursework recordings after 1 st March, sent to the exam board at the start of May.	
	3	Composition coursework – Final version sent to exam board at the start of May.	Revision and exam consolidation	Compositional Techniques – Controlled assessment from 1 st April Sent to the exam board first week of May
		Revision and exam consolidation		