



## Music Curriculum Plan

**Intent:** Music is a universal language that embodies one of the highest forms of creativity.

At Notre Dame High school, we aim to engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to a wide range of music and musicians.

In y7/8, the intent is that students develop knowledge and understanding of musical styles, structures, contexts and purpose; the appraisal and self-assessment pages in the booklets build up musical vocabulary and develop and increasingly critical and analytical ability. Listening materials range throughout the western European repertoire to the present day. They also include a range of world music, selections from the folk and pop music repertoire, and introduce a similar wide range of named performers and performing styles.

We hope, that the end of Y8, students can

- play confidently, and with fluency, accuracy and expression.
- Improvise and compose by using a variety of stimuli and musical experiences
- Use ways of interpreting the music which are appropriate to the music being studied. (e.g. staff notation, chord symbol)
- Be aware of different musical styles and the pedagogies that are associated with them.
- Listen with increasing discrimination to a wide range of music and musicians.
- Develop a LIFE LONG LOVE of Music.

The Music Dept Motto " *it's where music Lives* "

Year	What will students learn?	Rationale	How will students be assessed?
7	<ol style="list-style-type: none"> <li>1. How to use the resources in the dept.</li> <li>2. The keyboard</li> <li>3. The role of an orchestra</li> </ol>	To Begin the musical journey, we teach "Changing places" to Y7s so that pupils are introduced to working in groups within a simple 16 bar AABA structures; creating an improvisation using 5 notes and being introduced to the overview of what the keyboard can do. Building on from this,	Your child is assessed by their teachers in a number of ways. These include participation in whole class and group

	<ol style="list-style-type: none"> <li>4. World music (in particular, the gamelan from Indonesia)</li> <li>5. 1960s British pop music (in particular, the Beatles)</li> <li>6. An Introduction to Sibelius composing software.</li> <li>7. How to co-operate, participate and engage in group work.</li> </ol>	<p>pupils can access the practice rooms to make their own versions of this music, creating their own ensemble which encourages musicians to bring in their own instruments to play on e.g. the guitar or flute can be added for the melody or chords. At the end of the topic there is a listening assessment based on a short clip of orchestral music that focusses on the Elements of music</p> <p>From there, we introduce the gamelan in Y7 so that pupils learn about music from another culture (which has elements that are common to all music types including changing places!). Pupils are introduced to working with tuned percussion instruments, creating a piece of music in 4 different layers and working out a structure for their performance using a simple grid score. In addition, pupils are introduced to the Sibelius composing software and are given the opportunity to create a gamelan composition of their own. At the end of the topic there is a listening assessment based on western classical music that has been inspired by the Gamelan.</p> <p>In term two, we teach the topic based on 1960s pop music and the music of the Beatles. Here, pupils learn the song Eleanor <i>Rigby</i> so that pupils are introduced to chord structures and triads; singing in class; bass riffs; how lyrics in a song can be a <i>Time Capsule</i> of an era and performing a version of the song. Pupils also learn about The Beatles and their use of different instruments in their songs which results in Listening assessment in class.</p> <p>To end the year, pupils are given the opportunity to form their own band and enjoy listening and learning to music from the 1980s. This topic, like the Beatles topic, involves chord sequences, riffs and singing in class.</p> <p>As in all performance topics, recordings will take place, either formally in class or informally using the students own phones.</p>	<p>performances; regular informal knowledge tests; whole class listening activities and solo /paired composition work (using Sibelius software). These are facilitated using a variety of processes which help to give us a holistic view of the point where your child is in their learning, and what their strengths and areas of improvement are.</p>
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8	<ol style="list-style-type: none"> <li>1. Ragtime music and its role in American musical society.</li> <li>2. Exploring further, the Sibelius composing software.</li> <li>3. Late 1950s Rock n Roll music.</li> <li>4. More investigation into playing the keyboard, in particular the use of chords and how they can influence a song.</li> <li>5. How to co-operate, participate and engage in group work.</li> <li>6. NEW from September 2022, the ARTS AWARD qualification.</li> </ol>	<p>To begin the year, we teach ragtime to Year 8 so that pupils can experience performing in a duet or group on the keyboard. We also teach Ragtime as it's a great example of early popular music. We introduce ragtime so that pupils are able to recognise simple chromatic melodies and a bassline. We also teach Ragtime to Y8 pupils so that pupils know about its importance in early 20th century American Society and how it paved the way for Jazz and the emergence of American rock and roll. Ragtime is also studied as a composition using the Sibelius software, so that pupils can investigate arranging their music for a larger ensemble such as a Jazz group.</p> <p>The topic ends with a ragtime based listening assessment.</p> <p>In term two, we teach late 1950s rock and roll so that pupils can appreciate the role in which this genre plays in today's popular music scene. Pupils are introduced to using I VI IV V chord clichés in 2 songs; song structures with codas and introductions and working in a group to create a medley of rock and roll songs. They also compose on Sibelius a song using the elements above. The topic ends with a listening assessment based on three typical Rock n Roll songs, and features questions on areas mentioned above.</p> <p>Throughout the year, the Bronze Arts Award qualification (<a href="http://www.artsaward.org.uk">www.artsaward.org.uk</a>) will be pursued with a view to taking the award at the end of the academic year. This will give every student a nationally recognised qualification in the arts, and will end with something they can be proud of achieving, whether they go and do GCSE or not.</p>	<p>Your child is assessed by their teachers in a number of ways. These include participation in whole class and group performances; regular informal knowledge tests; whole class listening activities and solo /paired composition work (using Sibelius software). These are facilitated using a variety of processes which help to give us a holistic view of the point where your child is in their learning, and what their strengths and areas of improvement are.</p>
10	<ol style="list-style-type: none"> <li>1. Ground bass composition</li> <li>2. Ragtime composition</li> <li>3. Own choice composition</li> <li>4. Past papers listening and written work</li> <li>5. Set works introductions (MOZART and Paul Simon)</li> <li>6. Two assessed performances</li> </ol>	<p>The GCSE course (AQA) is designed in a way so that's its relevant and contemporary GCSE qualification that offers students the chance to study a wide range of musical genres, with more opportunities for practical learning. The AQA qualification brings theory, listening and composition to life in new and engaging ways. It is designed with all musical tastes and styles in mind. It will, at the end of y11, have broadened the students mind and have fostered a love of music with a qualification that students of all abilities and backgrounds enjoy.</p>	<p>Your child is assessed by their teachers in a number of ways. These include participation in whole class, group and solo performances**; regular informal knowledge tests; whole class listening activities and solo composition work* (using Sibelius</p>

	<p>7. General research pack listening and enrichment.</p>	<p>We begin the GCSE in y10 with playing which brings confidence to each other, students are encouraged to bring their instruments to school, perform on a regular basis whether formally or informally.</p> <p>Composition is then introduced with a Ground bass composition, making use of chord sequences, bass lines and further investigation into Sibelius software. The role of the melody in composition is investigated using chord notes then passing notes as a development.</p> <p>Listening is done weekly, either through past papers; using the general research pack (GRP) (developed by the HoD to use the study guide and online examples) and by listening to the set works with a score (Mozart and Paul Simon)</p> <p>In term 2, composition two is added which is a Ragtime piano piece. This can be developed at a later date by making into a Jazz ensemble piece. Students are guided again through the composition which will introduce 7<sup>th</sup> chords; inversions; chromatic melodies and structures.</p> <p>By term 3, students are encouraged to develop their own free choice composition, e.g. a solo study for their own instrument.</p> <p>By the end of y10, the GRP will be finished and used as a reference and revision document, composition 1 of 2 will be nearly or completely finished and they be confident in answering questions on the set works (of which they read about every week)</p>	<p>software). These are facilitated using a variety of verbal, formative*** and summative processes which help to give us a holistic view of the point where your child is in their learning, and what their strengths and areas of improvement are.</p> <ul style="list-style-type: none"> <li>* using self and teacher assessment sheets (taken from specification and using success criteria)</li> <li>** using current specification terminology and success criteria.</li> <li>*** 1 to 1 discussions help in the overall assessment and are a highly effective means of assessing student progress with precise diagnostic approach to students and teacher reviewing work in progress and identifying next steps.</li> </ul>
11	<p>See above in Y10 plus</p> <ol style="list-style-type: none"> <li>1. Composition 2 (set by AQA)</li> <li>2. Further work on the set works</li> <li>3. Handing in 2 compositions for assessment</li> </ol>	<p>Composition 2 (set by AQA) is started and finished together with the y10 piece to form a portfolio of 2 pieces to be handed in.</p> <p>Regular instrumental practice is sort which gives the student valuable time in the 30% part of the course (assessed in term 1 and 2) ready for their final performance at the end of the course.</p>	

	<p>4. Performing as part of the GCSE in April.</p> <p>5. Regular listening to past papers which includes the questions they might get on the set works.</p>	<p>More past papers are done in class and further investigation of the set works is undertaken, resulting in students taking notes on the key elements and questions that could be asked, from which they can print out and make revision cards etc.</p>	
12/13	<p>1. Free choice composition.</p> <p>2. Romantic piano music</p> <p>3. Jazz music</p> <p>4. Performance studies</p> <p><b><u>Above topics change as the class are taught together</u></b></p>	<p>The free composition is done weekly with 1 to 1 tutorials built into the overall learning experience (hopefully finished by the end of y12)</p> <p>Wednesday afternoons are taken up with the weekly studying of Romantic piano music OR Baroque solo concertos (depending on the year of starting).</p> <p>Opportunities are given for private study; exam style questions and teacher led analysis lessons.</p> <p>Friday mornings are taken up with the weekly studying of Jazz OR Pop music (depending on the year of starting).</p> <p>Opportunities are given for private study; exam style questions and teacher led analysis lessons.</p> <p>In term 2 and 3 more investigation of the above is done, with a view to making the class experts and confident in their approach to the set areas.</p> <p>Performance study is built into every half term, resulting in formal masterclass performances every term.</p>	<p>Your child is assessed by their teachers in a number of ways. These include participation in whole class, group and solo performances**; regular informal knowledge tests; whole class listening activities and solo composition work* (using Sibelius software). These are facilitated using a variety of verbal, formative*** and summative processes which help to give us a holistic view of the point where your child is in their learning, and what their strengths and areas of improvement are.</p> <p>* using self and teacher assessment sheets (taken from specification and using success criteria)</p> <p>** using current specification terminology and success criteria.</p> <p>*** 1 to 1 discussions help in the overall assessment and are a highly effective means of assessing student progress with precise</p>
12/13	<p>1. Composition set by AQA</p> <p>2. Baroque solo concertos</p> <p>3. Pop Music</p> <p>4. Mozart operatic arias</p> <p>5. Performance studies</p> <p><b><u>Above topics change as the class are taught together</u></b></p>	<p>The set composition is done weekly with 1 to 1 tutorial built into the overall learning experience (hopefully finished by the end of y13), resulting in the handing in of the portfolio of pieces to be submitted.</p> <p>Wednesday afternoons are taken up with the weekly studying of Romantic piano music OR Baroque solo concertos (depending on the year of starting).</p>	

		<p>Opportunities are given for private study; exam style questions and teacher led analysis lessons.</p> <p>Friday mornings are taken up with the weekly studying of Jazz OR Pop music (depending on the year of starting). Opportunities are given for private study; exam style questions and teacher led analysis lessons.</p> <p>In term 2 and 3 more investigation of the above is done, with a view to making the class experts and confident in their approach to the set areas.</p> <p>Performance study is built into every half term, resulting in formal masterclass performances every term.</p> <p>During this final year the Pop area of study is developed into an essay, ready for the final exam in June.</p>	<p>diagnostic approach to students and teacher reviewing work in progress and identifying next steps.</p>
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