



## 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 by 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 lifelong love of Music.

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

Year	What will students learn?	Rationale	How will students be assessed?	What links are made to the real world, to careers and to developing the skills of our students so that they become better musicians?

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> <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>To begin the musical journey, 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 (which links to instruments and structures/scales they might be familiar with in Y6.), 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>We then 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, 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>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>	<p>There are no barriers to being creative</p> <p><b><i>“Space should be given for exploration, inconsistency and independence in most or every lesson.”</i></b></p> <p><b>When playing a melody, students develop an understanding of:</b></p> <ul style="list-style-type: none"> <li>• note names on the treble clef</li> <li>• a key signature</li> <li>• a time signature</li> <li>• dynamics</li> <li>• tempo</li> <li>• the geography of the keyboard</li> <li>• the link between the written note and the played note</li> <li>• which right-hand finger to play with</li> <li>• which finger to play with to set your hand up for the next note</li> <li>• how hard to press the individual notes</li> <li>• how the level of pressure will change note to note to shape a phrase</li> </ul> <p><b>Gamelan:</b> what makes the sound, the material, the size etc.. How are they made, factories? villages (health and safety)</p>
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In term two, we teach the topic based on 1960s pop music and the music of the Beatles. Here, pupils learn the song Eleanor *Rigby* so that pupils are introduced to chord structures and triads; singing in class; bass riffs; how lyrics in a song can be a *Time Capsule* 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.

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.

As in all performance topics, recordings will take place, either formally in class or informally using the students own phones.

- How to make a sound correctly on these instruments, what are their modern equivalents?
- How to develop listening skills for ensemble work
- How to notate music
- Composing: what's it all about? can you make a living doing this? Who are the composers of today /yesterday?
- Is Sibelius any good: who else uses it, why?
- What makes a "good" "composition? what are we looking for when we listen to a piece?
- How do composers successfully blend the orchestra together?
- **CHANGING PLACES**
- Why is the AABA structure so effective: look at the 16/32 bar song form.
- What is the process for making a successful improvisation?
  
- **THE BEATLES**
- What was going on in 1960s pop music, do you think it would be a hit today? Would

				<p>strings be still used today? what's the role of a producer/a realizer of the first draft?</p> <ul style="list-style-type: none"> <li>• What kind of career do pop musicians have, how has music changed since 1966.</li> <li>• <b>FORMING A BAND!</b></li> <li>• What commitments do you need to be in a band, how much does it cost to buy your instrument new/second hand etc.</li> <li>• How do you get gigs?</li> <li>• How do you get noticed/get a recording contract?</li> </ul>
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</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>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</p>	<ul style="list-style-type: none"> <li>• <b>RAGTIME</b></li> <li>• Why is it important in Black History month?</li> <li>• Why do black notes influence a composition?</li> <li>• Why don't composers write modern Rags?</li> <li>• <b>ROCK n ROLL</b></li> <li>• Why do composers still use the I VI IV V sequence?</li> <li>• How has the equipment used in late 1950s differed now (think back to Beatles topic too?)</li> </ul>

	<p>particular the use of chords and how they can influence a song.</p> <p>5. How to co-operate, participate and engage in group work.</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>The year ends with more group /ensemble work based on popular songs that Y8 like to sing . July 2023 to include The Backstreet Boys and Lewis Capaldi.</p>	<p>their strengths and areas of improvement are.</p>	<ul style="list-style-type: none"> <li>• What are the key ingredients in a pop song when composing one?</li> <li>• What makes a good melody?</li> </ul>
10	<ol style="list-style-type: none"> <li>1. Ground bass composition</li> <li>2. Ragtime composition</li> <li>3. <b><u>NEW September 2023</u></b>...Compose a Theme &amp; Variations.</li> <li>4. Own choice composition</li> <li>5. Past papers listening and written work</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 software). These are facilitated using a variety of verbal, formative*** and summative processes which</p>	<ul style="list-style-type: none"> <li>• Engage actively in the process of Music study</li> <li>• Develop performing skills individually and in groups to communicate musically with fluency and control of the resources used</li> <li>• Develop composing skills to organise musical ideas and make use of appropriate resources</li> </ul>

	<p>6. Set works introductions (MOZART and Paul Simon)</p> <p>7. Two assessed performances</p> <p>8. 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,</p>	<p>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 discussion 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>	<ul style="list-style-type: none"> <li>• Recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music</li> <li>• Broaden musical experience and interests, develop imagination and foster creativity (through the active use of the general research pack AND the students own live events)</li> <li>• Develop knowledge, understanding and skills needed to communicate effectively as musicians</li> <li>• Develop awareness of a variety of instruments, styles and approaches to performing and composing</li> <li>• Develop awareness of music technologies and their use in the creation and presentation of music</li> <li>• Recognise contrasting genres, styles and traditions of music,</li> </ul>
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		<p>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>and develop some awareness of musical chronology</p> <ul style="list-style-type: none"> <li>• Develop as effective and independent learners with enquiring minds.</li> <li>• Reflect upon and evaluate their own and others' music</li> <li>• Engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development. ( e.g. Paul Simon's ground-breaking album <i>Graceland</i> and the difficulties he encountered in South Africa and New York )</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> <li>4. Performing as part of the GCSE in April.</li> <li>5. Regular listening to past papers</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>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</p>		<p>How will GCSE Music help me in the future?</p> <p>When business leaders across the world were surveyed, they voted creativity as the most important workplace skill to help their businesses survive and grow. This means that the study of creative subjects, like Music, is becoming even more important and relevant to young people to give you the chance to succeed – whatever your ambitions. At the same time, you will find many opportunities to develop</p>

	<p>which includes the questions they might get on the set works.</p>	<p>be asked, from which they can print out and make revision cards etc..</p>		<p>and improve your personal wellbeing both independently and as part of a wider community.</p> <p><b>What skills will I gain?</b></p> <p>Your practical skills of composing music and performing will be refined and will demonstrate creativity, reflection and resilience, as well as developing confidence and presentation skills. Studying Music will give you opportunities for higher order thinking, by considering ideas which go beyond language. This is great brain-training which will help you in other areas too.</p>
12/13	<ol style="list-style-type: none"> <li>1. Free choice composition.</li> <li>2. Romantic piano music</li> <li>3. Jazz music</li> <li>4. Performance studies</li> </ol> <p><b>Above topics change as the class are taught together on a rotation basis</b></p>	<p>The free composition is done weekly with 1 to 1 tutorial 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>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</p>	<p>A chance to reflect on the GCSE course , what big lessons have the students learnt</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 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>	
12/13	<ol style="list-style-type: none"> <li>1. Composition set by AQA</li> <li>2. Baroque solo concertos</li> <li>3. Pop Music</li> <li>4. Mozart operatic arias</li> <li>5. Performance studies</li> </ol> <p><b><u>Above topics change as the class are taught together on a rotation basis</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>*** 1 to 1 discussion 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.</p>	<p>What could I do next?</p> <p>Music will enable you to demonstrate many skills which employers, colleges and universities are looking for. It can also give you opportunities to travel, meet people and get the most out of life.</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>		
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