

**Music Department Curriculum Mapping  
2021 – 2022**

**Long-term, sequenced mapping**

Key Stages	What is studied							
Year 7	Basic Music Theory & Keyboard Skills		Composition techniques			Pop Music arrangement		
Year 8	Keyboard skills level 2		Film Music			Ukuleles		
Year 9	Music Theory	Set Work 1 Brandenburg Concerto	Set Work 2 Pathetique	Composition - Waltz	Set Work 3 Music For a While	Set Work 4 Killer Queen	Performance Solo	Performance Ensemble
Year 10	Set Work 5 Defying Gravity	Set Work 6 Star Wars	Set work 7 Release	Set Work 8 Samba Em Preludio	Performance Solo	Performance Ensemble	Composition Film Music	
Year 11	Composition Set by exam board		Performance Solo		Performance Ensemble		Revision of Set works Final piece/s to be created under exam conditions	
Year 12	Composition	Bach Chorale Harmony	Set Works		Analysis	Performance		Listening and Appraising
Year 13	Composition	Bach Chorale Harmony	Set Works		Analysis	Performance		Listening and appraising

The tables on the next seven pages outline the long-term curriculum planning within each year group:

- The key ideas being taught in each unit
- How each unit links to others in a sequenced manner

	Term	AUT	Spring	Summer
<b>Seven</b>	Topic	The Basics The elements of Music	Composition	Writing a pop song
	Link to GCSE	Ability to read music Able to analyse music using musical vocabulary	Learning about different genres in preparation for GCSE	Composition is 30% of the GCSE
	What we will be studying	Students learn the basics of music notation <ul style="list-style-type: none"> <li>- Time names and values</li> <li>- Letter names</li> <li>- Treble clef</li> <li>- Bass clef</li> <li>- Rests</li> <li>-</li> </ul>	Students will learn the basics of writing a club dance piece of music <ul style="list-style-type: none"> <li>- Beat drop</li> <li>- Bass line</li> <li>- Static chords</li> <li>- Drum patterns</li> </ul>	Students will sing and play keyboard together introducing them to the world of pop performance.
	Assessment	Assessment: Ode to joy on the keyboard (Correct fingers) & notation test Assessment: Listening assessment	Assessment: Composition on Bandlab	Assessment: Performance of Somebody that I used to know 2 hands on the keyboard

- How assessment will take place during each AP

	Term	Autumn	Spring	Summer
<b>Eight</b>	Topic	Notation Composing a Christmas Song	Ukulele	Film Music
	Link to GCSE	Performance and musical knowledge is important	Performance is 30% GCSE	Star wars is one of the GCSE set works
	What we are learning	Re-cap music notation from year 7 <ul style="list-style-type: none"> <li>- Notation &amp; Rhythm</li> <li>- Keyboard and the notes</li> <li>- Elements of music</li> <li>- Tonality</li> <li>- Key Signatures</li> </ul> Students to compose a Christmas song with a bassline, melody, hook	- To develop our knowledge of performance on different instruments	To develop our knowledge of film music, different types of music used in film and to be able to create a piece of music for a film
		Assessment: Perform scales with 1 or 2 flats and sharps	Assessment: Performance of chords and melody Assessment: Listening test	Assessment: To compose a piece of music to s given stimuli

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Introduction to GCSE	Instrumental music 1700-1820 set work	Instrumental music 1700-1820 set work	Wider listening to the instrumental Music	Vocal Music: set work	Preparation for ensemble performance
		Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Verbal feedback to help performance
<b>Nine</b>	Build on knowledge and experience a KS3 Consolidate basic musical vocabulary Study exemplar performances and compositions Look at the assessment criteria for coursework tasks Solo Performance on going	J.S.Bach: 3 <sup>rd</sup> Movement from Brandenburg concerto no.5 in D major. - Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music -the set work should be able to show the link between Baroque instrumental music and dance genres, introduce fugue.	Beethoven: 1 <sup>st</sup> Movement from Piano Sonata no.8 in Cminor 'Pathétique' -Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music. Now each piece has been studied comparative and evaluative skills can be practised between the two. -The set work should be able to show the 19 <sup>th</sup> Century Romantic sensibility in music and its application to Sonata form	Explore pieces in the genre related to the set works --Concerto Grosso By Handel --Piano Sonatas by Mozart & Haydn --Concerti by Vivaldi -Each piece should relate to the set work, related through the elements of music, musical contexts and musical language	H. Purcell: 'Music for a While' -Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music -This area of study is diverse but coverage at this stage should reflect Baroque approaches to song writing, including round bass structures.	Vocal Music set work (3 weeks): Queen: 'Killer Queen' (from the album Sheer Heart Attack) -Explore this piece by using the students' knowledge and understanding of musical language to make critical judgements about the music. Now each piece has been studied comparative and evaluative skills can be practised between the two. -This area of study is diverse but coverage at this stage should

		<p>Free composition inspirations and task setting</p> <p>Discuss possible routes into free composition, based on KS3 experiences</p> <p>Give examples and guidance towards inspirations</p>				<p>reflect 20<sup>th</sup> century popular approaches to song writing including ground bass and verse chorus structures.</p>
		<p>Preparation for the solo performance component is ongoing</p>				
	<p>Assessment: Internally set exam</p>	<p>Assessment: Section A Listening Question and Section B Essay question</p>	<p>Assessment: Section A Listening Question and Section B Essay question Solo Performance</p>	<p>Assessment: Section A Listening Question and Section B Essay question Ensemble Performance</p>		

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	
	<b>Vocal Music wider listening</b>	<b>Vocal Music wider listening</b>	<b>Music for Stage and Screen set work</b>	<b>Music for Stage and Screen set work</b>	<b>Music for Stage and Screen wider listening</b>	<b>Music for Stage and Screen wider listening</b>	<b>Free composition work</b>
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give guidance every lesson
<b>Ten</b>	<p>Explore other settings of words to music for soloist and accompaniment, which may include:</p> <ul style="list-style-type: none"> <li>– arias by Handel and J.S. Bach</li> <li>– songs by The Beach Boys and Alicia Keys</li> <li>– if time, songs by Schubert, Faure and/or Britten.</li> </ul> <p>In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language.</p>	<p>Explore other settings of words to music for soloist and accompaniment, which may include:</p> <ul style="list-style-type: none"> <li>– arias by G.F. Handel and J.S. Bach</li> <li>– songs by The Beach Boys and Alicia Keys</li> <li>– if time, songs by Schubert, Faure and/or Britten.</li> </ul> <p>In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and</p>	<p><b>. Schwartz: ‘Defying Gravity’ (from the album of the cast recording of <i>Wicked</i>)</b></p> <ul style="list-style-type: none"> <li>• Explore this piece by using the students’ knowledge and understanding of musical elements, musical contexts and musical language to make critical judgments about the music. The study of this set works should</li> </ul>	<p><b>. Williams: ‘Main title/rebel blockade runner’ (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</b></p> <p>Explore this piece by using the students’ knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been</p>	<p>Explore pieces in genres related to the first set work, which may include:</p> <ul style="list-style-type: none"> <li>– songs from musicals like <i>Matilda</i> and <i>Hairspray</i></li> </ul> <p>In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. The wider listening should enhance the study of</p>	<p>Explore pieces in genres related to the second set work, which may include:</p> <ul style="list-style-type: none"> <li>– excerpts from other film scores by Deborah Lurie and composers like Howard Shore.</li> </ul> <p>In each case relating the music to the set works studied through their use of musical elements, musical contexts</p>	<p>Use the guidelines in the specification as a basis for discussion as to how briefs might be tackled.</p>

	<p>There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.</p>	<p>musical language. There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles.</p>	<p>examine popular contemporary musical theatre styles.</p>	<p>studied comparative and evaluative skills can be practised between the two.</p> <p>The study of this set work should examine composing sound to match pictures.</p>	<p>contemporary musical theatre.</p>	<p>and musical language.</p> <p>The wider listening should enhance the study of matching music with images undertaken in the set work.</p>	
	<p>Assessment: Internally set exam Section A Listening Question and Section B Essay question</p>	<p>Assessment: Section A Listening Question and Section B Essay question Solo Performance</p>		<p>Assessment: Section A Listening Question and Section B Essay question</p>		<p>Assessment: End of year exam</p>	

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	<b>Revision of Year 1 areas of study</b>	<b>Fusions set works</b>	<b>Fusions set works</b>	<b>Fusions wider listening</b>	<b>Composition</b>	Revision
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give feedback every lesson	
<b>Eleven</b>		<p><b>Afro Celt Sound System: 'Release'</b></p> <p>Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two.</p> <p>The individual cultures that have been 'fused' should be isolated and the resulting fusion</p>	<p><b>Esperanza Spalding: 'Samba em Preludio'</b></p> <p>Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two.</p> <p>The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture.</p>	<p>Explore pieces in which two or more styles are combined to create a fusion, which should include music from African, Turkish, Afro-Cuban Jazz and Latin traditions.</p> <p>In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language.</p> <p>The stylistic characteristics of each individual</p>		



		evaluated as a work of popular culture.		style must be isolated and then the fusion of the styles evaluated for its effectiveness.		
	Assessment: Set Composition	Assessment: Mock Exam in December Performance Solo & Ensemble 2 compositions		Assessment: Performing and Composing submitted for moderation by 15 May		Assessment: Written examinations

	<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>Twelve</b>	Introduction to A level	<i>Set Works</i>  <i>Performance</i>	<i>Set Works</i>  <i>Composition</i>	Set Works  Harmony	<b>Set Works</b>  <b>Performance</b>	Revision
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give feedback every lesson	
	Harmony Analysis	Vocal Music	Instrumental Music	<i>Music For Film</i>	<i>Pop Music</i>	<i>Revision &amp; Assessment</i>
	Introduction to set works	Bach & Vaughan Williams  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonicity 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	Schumann & Berlioz  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonicity 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	Batman & Psycho  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonicity 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	Courtney Pine, The Beatles & Kate Bush  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonicity 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	<i>Revision of all Set Works</i>

		<p>Learners might listen to performances by established performers in order to understand how they achieve communication. They might also look again at the assessment criteria to understand exactly how they will be assessed.</p>	<p>To focus on the use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding. Learners should develop a greater understanding of musical devices and be able to evaluate how convincing or successful a composition is. They should be able to discuss the music studied by using appropriate vocabulary at all times.</p> <p>A good starting point may be to reassess the compositions completed at GCSE, alongside looking at examples of music by established composers in a variety of genres, placing the music in its appropriate context</p>	<p>Covering elements of basic harmonisation, such as triads and cadences, which will feature in all four Briefs Assessing Technique. The precise content will be based on the learners' prior knowledge.</p>		
	<p>Assessment: Set Composition</p>	<p>Assessment: Performance Solo</p> <p>Listening and Appraising Questions</p>	<p>Assessment: Composition</p> <p>Listening and Appraising Questions</p>	<p>Assessment: Written examinations</p>		

	<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>Thirteen</b>	Introduction to A level	<i>Set Works</i>  <i>Performance</i>	<i>Set Works</i>  <i>Composition</i>	Exam Practice  Harmony	<b>Set Works</b>  <b>Performance</b>	Revision
	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	Social, Cultural, Moral	
	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment built into every lesson Worksheets, Q&A, peer assessment	Assessment sheet built to give feedback every lesson	
	Harmony Analysis	Fusion Music	New Directions	<i>Q5 Practice</i>	<i>Dictation</i>	<i>Revision &amp; Assessment</i>
	Introduction to set works	Debussy & Shankar  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonality 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	Petals & Stravinsky  1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonality 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	1 Background and context, including some other music 2 Sonority 3 Melody 4 Structure and Tonality 5 Harmony and Dynamics 6 Texture 7 Tempo, metre and rhythm 8 Listening exercises	<i>Prep for the exam</i>	<i>Revision of all Set Works</i>
	Assessment: Set Composition	Assessment: Performance Solo  Listening and Appraising Questions		Assessment: Composition  Listening and Appraising Questions		Assessment: Written examinations