

**Music Department Curriculum Mapping
2023 – 2024**

Key Stages	What is studied						
Year 7	Stomp		Keyboard Skills			Gamelan	
Year 8	Videogame music		Motown			Ukulele	
Year 9	Musical elements part 1	Daw skills	Musical elements part 2	Write a pop song	Musical elements part 3 Performance at end	21 st Century skills group project piece	
Year 10	Instrumental Music	Vocal music	Music for stage and screen	Fusion music	Composition Minimalism final piece	Performance solo Final recording	
Year 11	Composition Set by exam board		Performance Ensemble		Exam skills revision and preparation		Exam skills revision and preparation
Year 12	Recording and mixing introduction	Recording and mixing Instruments and MIDI	Exam skills		Practice brief composition	Revision	Mocks
Year 13	Mic techniques	Advanced dynamics	Advanced audio editing		Supervised NEA	Final submission NEA/ revision	Exams

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

Seven	Term	Autumn	Spring	Summer
	Topic	STOMP	Keyboard skills	Gamelan
	Link to GCSE	Ability to read Rhythms in music Able to analyse music using musical vocabulary	Ability to read and write melodically with pitch	Cultural/ contextual understanding of global musical styles as well as fusion introduction (GCSE AOS4)
	What we will be studying	Students learn the basics of music rhythm notation <ul style="list-style-type: none"> - Beat - Pulse - Note durations (crotchet, quaver etc...) - Percussion 	Students learn the basics of pitch and the keyboard layout. <ul style="list-style-type: none"> - Note pitches - Treble clef - Reading pitch and rhythm - Keyboard notes and layout 	Students will explore the context of Gamelan: <ul style="list-style-type: none"> - Cultural connections - Musicality - Scales - Shadow puppet theatre
	Assessment	Assessment: Stomp performances Assessment: Notation practice	Assessment: Performance of ode to Joy Pop/ rock pieces (Among us/ Star wars)	Assessment: Written contextual assessment Performance of 'Sunset in Bali'

- The key ideas being taught in each unit
- How each unit links to others in a sequenced manner
- How assessment will take place during each AP

Eight	Term	Autumn	Spring	Summer
	Topic	Video Game Music	Motown	Ukulele
	Link to GCSE	Music Theory, Fusion music, Performance appraisal, Composition	Context, Performance and appraisal	Performance, Sight reading, composition
	What we are learning	Students will learn about: <ul style="list-style-type: none"> - The history of video game music - Chiptune - Psycho acoustics - Leitmotifs - Sound effects 	Students will learn about: <ul style="list-style-type: none"> - History of Motown - Acts and artists listening tasks - Keyboard skills right and left hands melody and harmony - Singing 	Students will study: <ul style="list-style-type: none"> - Ukulele anatomy - Chords - Tablature - Performance - Writing for the Uke
	Assessment	Assessment: Super Mario theme Tetris theme Appraisal of music from video games	Assessment: Performance of chords and melody – My Girl	Assessment: To perform a chosen piece using TAB or notation

Nine	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Musical elements part 1 Rhythm and Metre	Daw Skills	Musical elements part 2 Melody and Harmony	Write a pop song	Musical elements part 3 Texture and Timbre	21 st Century skills group project piece
	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 with Group work

	<p>Introduction to Rhythm</p> <p>Exploring Time Signatures</p> <p>Syncopation and Offbeat Rhythms</p> <p>Polyrhythms</p> <p>Tempo and Dynamics</p> <p>Rhythm in Popular Music</p>	<p>Introduction to Digital Audio Workstations (DAWs)</p> <p>Recording and Editing Audio</p> <p>MIDI Sequencing and Virtual Instruments</p> <p>Basic Music Theory for Composition</p> <p>Arranging and Mixing</p> <p>Finalizing and Sharing the Composition</p>	<p>Introduction to Melody</p> <p>Melodic Contour and Phrasing</p> <p>Harmony and Chords</p> <p>Chord Inversions and Voicings</p> <p>Melody and Harmony Relationships</p> <p>Exploring Modal Harmony</p>		<p>Introduction to Timbre</p> <p>Exploring Instrument Families</p> <p>Vocal Timbres</p> <p>Texture: Monophonic and Homophonic</p> <p>Texture: Polyphonic and Heterophonic</p> <p>Timbre and Texture in Contemporary Music</p>	<p>Introduction and Background Research</p> <p>Data Collection and Analysis</p> <p>Investigating Beneficial Music Elements for Studying</p> <p>Composition and Reflection</p> <p>Final Presentation and Evaluation</p>
	<p>Assessment:</p> <ul style="list-style-type: none"> Performances Topic tests 	<p>Assessment:</p> <p>Project completion</p>	<p>Assessment:</p> <ul style="list-style-type: none"> Performances Topic tests 	<p>Assessment:</p> <p>Project completion</p>	<p>Assessment:</p> <ul style="list-style-type: none"> Performances Topic tests 	<p>Assessment:</p> <p>Project completion</p>

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

	of musical elements, musical contexts and 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.	and the use of musical elements, musical contexts and 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.	music. The study of this set works should examine popular contemporary musical theatre styles.	Now that each piece has been studied comparative and evaluative skills can be practised between the two. The study of this set work should examine composing sound to match pictures.	the study of contemporary musical theatre.	elements, musical contexts and musical language. The wider listening should enhance the study of matching music with images undertaken in the set work.	
	Assessment: Internally set exam Section A Listening Question and Section B Essay question	Assessment: Section A Listening Question and Section B Essay question Solo Performance		Assessment: Section A Listening Question and Section B Essay question		Assessment: End of year exam	

Eleven	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Revision of Year 1 areas of study	Fusions set works	Fusions set works	Fusions wider listening	Composition	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	
		Afro Celt Sound System: 'Release' 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. The individual cultures that have been 'fused' should	Esperanza Spalding: 'Samba em Preludio' 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. The individual cultures that have been 'fused' should and the resulting fusion	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. In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language.		



		be isolated and the resulting fusion evaluated as a work of popular culture.	evaluated as a work of popular culture.	The stylistic characteristics of each individual 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



Holmer Green Senior School

Work Hard, Be Kind



Twelve	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Introduction to A level	<i>Performance</i>	<i>Composition</i>	Exam Practice	Set Works	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 & 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		Assessment: Composition		Assessment: Written examinations

		Listening and Appraising Questions	Listening and Appraising Questions	
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Thirteen	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	 <p>Introduction to A level</p>	<p><i>Set Works</i></p> <p><i>Performance</i></p>	<p><i>Set Works</i></p> <p><i>Composition</i></p>	<p>Exam Practice</p> <p>Harmony</p>	<p>Set Works</p> <p>Performance</p>	<p>Revision</p>
	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	
	<p>Harmony Analysis</p> <p>Introduction to set works</p>	<p>Fusion Music</p> <p>Debussy & Shankar</p> <p>1 Background and context, including some other music</p> <p>2 Sonority</p> <p>3 Melody</p> <p>4 Structure and Tonality</p> <p>5 Harmony and Dynamics</p> <p>6 Texture</p> <p>7 Tempo, metre and rhythm</p> <p>8 Listening exercises</p>	<p>New Directions</p> <p>Petals & Stravinsky</p> <p>1 Background and context, including some other music</p> <p>2 Sonority</p> <p>3 Melody</p> <p>4 Structure and Tonality</p> <p>5 Harmony and Dynamics</p> <p>6 Texture</p> <p>7 Tempo, metre and rhythm</p> <p>8 Listening exercises</p>	<p><i>Q5 Practice</i></p> <p>1 Background and context, including some other music</p> <p>2 Sonority</p> <p>3 Melody</p> <p>4 Structure and Tonality</p> <p>5 Harmony and Dynamics</p> <p>6 Texture</p> <p>7 Tempo, metre and rhythm</p> <p>8 Listening exercises</p>	<p><i>Dictation</i></p> <p><i>Prep for the exam</i></p>	<p><i>Revision & Assessment</i></p> <p><i>Revision of all Set Works</i></p>
	Assessment: Set Composition	Assessment: Performance Solo		Assessment: Composition		Assessment: Written examinations

		Listening and Appraising Questions	Listening and Appraising Questions	
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