

YEAR 7: ELEMENTS OF MUSIC

Understanding this is important because: (Intent)

This unit allows pupils the opportunity to engage in active music making and gives teachers the opportunity to assess formatively pupil's prior skills, knowledge and understanding in terms of performing, composing, listening, appraising, evaluating and responding. This unit will develop pupil's understanding of the Elements of Music and provide pupils with a foundation of musical vocabulary for use at Key Stage 3 and beyond.

KEY SKILLS:

VAA's:

Encourage **resilience** to give students **confidence** to perform in front of others

Collaborative - Communicate ideas through working in groups and performing.

Open minded - listen to others and be willing to change your ideas.

ACPs

Critical and Logical thinking through listening exercises and creating graphic scores

Creating the Graphic score planning and composition task. Being flexible, generating new and innovative ideas to represent a sound using symbols.

Self-regulation: Once the graphic score is created students will need to make improvements and evaluate their work.

ASSESSMENT: Impact - students will have learnt to understand the musical elements and how to use them in their Graphic Score Performance

FORMATIVE: Peer and Self Assess their Graphic Score performance, Graphic Score Bingo, Retrieval Quiz

SUMMATIVE: Musical Elements Listening - CCT

CURRICULUM ENHANCEMENT:

BBC Bitesize Elements



Elements Quiz



Teaching Gadget



'THE BIG PICTURE':

- Learn what the Musical Elements are:

PITCH **TEMPO** **DYNAMICS** **DURATION (RHYTHM)** **TEXTURE**
TIMBRE/SONORITY **ARTICULATION** **SILENCE**

- Students will learn to recognise and discuss the above elements using technical terms
- They will learn about the elements through practical tasks:
 - African Drumming (Djembe)
 - Boomwhackers
 - Use of percussion instruments
 - Using their Voices
- Students will complete retrieval tasks throughout the scheme to ensure that the learning of these elements is firmly embedded.
- Students will create a graphic score. Compose a piece of music working collaboratively in a small group and then perform and evaluate it.
- Students will learn how to complete an extended piece of writing using the musical elements to describe what they hear.
- Students will complete a Listening and Appraising Test on the unit of work.

PRIOR LEARNING

Link to:

This is the first topic that year 7 complete. However, it is hoped that some students may have come across the Elements of Music at primary school especially as it is now set out in 'The New National Plan for Music Education 2022' Elements of Music are used all the way through to A level. Students are taught these terms and the acronym **DR T SMITH** which they will then build on over the course of 7 years with more complex and precise terminology

NEXT LEARNING: Rhythm and Metre - Learning to use traditional notation

CROSS CURRICULAR LINKS:

Languages - Italian Terms

Maths - Note values - duration - tempo

English - Extended writing - describing elements

Physics - Timbre and Sonority

Art - Graphic Scores

PE - Singing (physical exercise)

Finding connections with - ALL future topics to A level

'Curriculum is content structured as narrative over time'
(Councill.C)

- Academically challenging
- Ambitious and stimulating
- Vertically integrated
- Breadth and depth
- Rigorous and coherent
- Relevant and personalised

KEY VOCABULARY/ TERMS:

Musical Elements: Pitch, Tempo (Allegro, Moderato, Adagio, Accelerando, Rallentando), Dynamics (pp, p, mp, mf, f, ff, cresc., dim., <, >), Duration, Texture, Timbre, Sonority, Articulation, Silence, Notation, Staff Notation, Stave, Graphic Notation, Graphic Score

YEAR 8: AFRICAN MUSIC

Understanding this is important because: (Intent)

This unit explores the main rhythmic features and devices used in African music, particularly the African drumming tradition of West Africa and the music of North Africa. Pupils explore different African Drum performance techniques and the effect this has on the timbre and sonority. They perform, composing and extend a piece of African Music using improvisation, call and response and repetition. They will combine several cyclic patterns, overlap to create a polyrhythmic texture: characteristics African music.

KEY SKILLS:

VAAs:

Collaborative: listen to views and ideas of your peers to work together to produce a performance of Halawaya.

Confident: To believe in your skills and abilities during performance and improvisation work. Be flexible and willing to change your opinions.

Creative and enterprising: Being flexible and innovative especially during improvisation and performance tasks.

Risk Taking: Work outside your comfort zone especially during the vocal work.

Hard-working: make sure that you repeat and practice the performance task and respond to the verbal feedback given to you by your teacher. Persevere and don't give up until you achieve a high standard of work.

ACPs

Meta-thinking: Monitor, track and evaluate your learning and make improvements.

Strategy planning: Use previous knowledge of performance work to support your work in this unit.

Linking: To listen to and understand other people's views especially when rehearsing for Halawaya.

Complex and multi-step problem solving: In order to complete the task of the group performance of halwaya it will need to be broken down into small manageable sections before it is put back together. You will also need to use **Flexible thinking**.

'THE BIG PICTURE': Key holistic concepts and core knowledge: (implementation) e.g. META THINKING, LINES OF ENQUIRY

- To recognise, perform and create African music with an understanding of musical conventions and processes.
- To explore different rhythmic processes used in African music – cyclic rhythms, polyrhythms, syncopation and call and response. Applying these to their own composition and arrangement - 'Halawaya'
- To learn about different African musical instruments and make connections between these sounds and timbres available within the classroom
- To learn how to play the djembe drum including different timbres. (Bass, Tone and Slap)
- Aurally identify key instrumental and rhythmic features in a range of music from across Africa.
- Learn to recognise and appreciate the way that musical traditions have crossed over between different cultures
- This unit will also provide opportunities for students to take part in a workshop using traditional instruments.

ASSESSMENT: Impact- students will contribute effectively to a group performance.

FORMATIVE: performing maqam hijaz - improvisation, listening exercises, comprehension tasks

SUMMATIVE: Halawaya Group Performance

PRIOR LEARNING

Link to: Rhythm and Metre
Instruments of the Orchestra
Folk Music, Jazz and Blues, Elements of music,
GCSE set works

NEXT LEARNING: YEAR 8 Music History

CROSS CURRICULAR LINKS:

History: Traditions of African Music

Geography: Locations of north, south, east and west Africa

Maths: deciphering rhythmic patterns

English: writing about the music and comprehensions

Art: the colourful design on the instruments

Physics: The way sound is produced

CURRICULUM ENHANCEMENT:

African Music



African Drumming



KEY VOCABULARY/ TERMS:

Rhythm, cyclic, ostinato, syncopation, pulse beat, djembe, dhol, nay, talking drum, balafon, mbira, gourd, maraca, kora, tone, slap, bass, vocal chant, improvisation, drone, maqam hijaz, unison, accompanied, unaccompanied, master drummer, call and response, falsetto, a capella.

YEAR 9: Celtic Folk Music and Fusion

Understanding this is important because: (Intent)

During this unit, pupils will develop their knowledge and understanding of Folk Music as a “traditional” musical genre, explore the musical instruments, timbres and sonorities commonly associated with Folk Music performance, the texture and basic form and structure of Folk Songs and further their knowledge of performing Chords in different Accompaniment patterns. The unit will investigate some of the different techniques of Musical Accompaniments through the exploration of Folk Songs. The concept of Harmony, relating specifically to Intervals, is reinforced through progressively more complex musical accompaniments from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti Bass patterns (root, third, fifth).

KEY SKILLS:

VAAAs:

Confident: Believe in your skills and abilities especially when learning how to play pieces of folk music and creating accompaniments.

Open minded: Be willing to change the way you approach playing a chord sequence. Learning about different genres of folk music.

Deliberate Practice: Repeat performance tasks until perfected and respond and act upon feedback.

Resilience: Remain confident and optimistic despite setbacks

ACPs

Self regulation: To monitor, track and evaluate and make improvements.

Critical and logical thinking: Critically analyse ideas

Complex and Multi-step problem solving: Breaking down a problem. This will be especially important when it comes to working out form and structure in music.

Speed and Accuracy: Being able to read the notation quickly using skills learnt in theoretical work.

ASSESSMENT: Impact -Students will explore Folk Songs. The concept of harmony, relating specifically to Intervals, is reinforced through progressively more complex Musical Accompaniments

FORMATIVE: Listening and Appraising,

SUMMATIVE: Writing an accompaniment for a Folk Song

‘THE BIG PICTURE’: Key holistic concepts and core knowledge: (implementation) e.g. META THINKING, LINES OF ENQUIRY

- Understand the importance of the characteristics of different types of Folk Music in relation to activities ‘associated with’ its performance e.g., rhythm in Folk Dances, repetition in Sea Shanties.
- History and Types of Folk Music: Folk Song, Work Song, Sea Shanty, Instrumental; Oral Tradition; Folk Song Accompaniments: Pedal, Drone, Ostinato, Chords
- Accompaniment: Triad, Broken Chord, Arpeggio, Alberti Bass; Harmony: Intervals, 5ths; Arrangement, Lead Sheet; Basic Folk Song Structure:
- Provide stylistic and effective accompaniments to Folk Songs on more than one instrument or by performing chords in different ways.
- Create refined arrangements of Folk Songs from Lead Sheets taking on a leading role within the ensemble and adding new, original material

PRIOR LEARNING

Link to:

Elements of Music

Music Theory

Jazz and Blues

African Music

Instruments **NEXT LEARNING:** Hooks and Riffs

CROSS CURRICULAR LINKS:

History: Waulking Songs and History of Cloth making.

Geography: Locations of Celtic Music

P.E: Types of Dances

Maths: Complex Rhythmic Patterns

English: Extended Writing using Musical Elements

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- Relevant and personalised

KEY VOCABULARY/ TERMS: Melody. Chord. Bass Line. Accompaniment. Texture. Drone. Harmony. Ostinato. Broken Chords. Arpeggio. Alberti Bass. Root. 3rd. 5th. Acappella. Penny/Tin Whistle. Accordion. Bodhran. Harmonica. Banjo. Concertina. Mandolin. Reel. Jig. Waulking Song. Sea Shanty. Compound Time. Simple Time. Triplets.

CURRICULUM ENHANCEMENT:

Wellerman



Auld Lang Syne



Fusion



Understanding this is important because: (Intent)

This unit will give students will investigate how the musical language and musical elements combine in the music to fit its dramatic contexts. They will look at how the musical elements keep the music coherent. They will look at why John Williams chose to use a symphony orchestra when so many composers were moving away from recording music in the traditional sense. The use of the Romantic device, pioneered by Richard Wagner in his operas, the Leitmotif. Students will analyse the Main Title and Rebel Blockade Runner using the musical elements - **DR T SMITH**. They will learn how to identify the main characteristics in the piece using both aural and visual skills and will also learn how to construct a comparison essay between the Main Title and Rebel Blockade Runner and a piece of unfamiliar Film Music.

KEY SKILLS

VAAs:

Enquiring: During the analysis you will have to be curious and able to work alone as well as **Risk Taking** to work outside your comfort zone.

Deliberate Practice: repeating tasks until perfected (retrieval)

Perseverance: This is a complex piece of music with lots of new terminology

ACPs:

Self-regulation: students will need to monitor, track and evaluate their own learning.

Strategy Planning: students will be using skills from KS3 of the musical elements

Connection Finding: Looking back at the KS3 topic on Film Music and the work that was done on Leitmotifs.

Analysing: In order to answer the final question on the paper (9) they will need to break down the tasks and think carefully about the musical elements. They will then have to decide upon a suitable approach to answer the question.

Speed and Accuracy - The final question (9) . Students need to be able to navigate through an unknown score and then use this information to form a comparison essay which needs to be completed in 10 minutes.

'THE BIG PICTURE':

- Students explore this piece using their knowledge and understanding of musical elements **DR T SMITH**, musical contexts and musical language to make critical judgements about the music.
- How does the music enhance the moving picture?
- What is the structure of the piece? Why would John Williams not use a well known structure for the Rebel Blockade Runner and why would he use a well known structure for the Main Title?
- Why did he choose specific instrumentation?
- Students will look at the fact that John Williams really thought about his use of instruments and their timbres and effects.
- The wider listening should enhance the study of matching music with images undertaken in the set work.
- Students will Analyse and annotate the musical features on the score through listening and visual analysis work
- They will build on their aural skills through regular opportunities in lessons to identify intervals, chords and cadences and working on aural dictation
- They will focus on extended writing skills and will practice their comparative and evaluative skills.

ASSESSMENT:

FORMATIVE: Retrieval Tasks, Analysis, Listening and Appraising.

SUMMATIVE: Listening and Appraising CCT and Comparison Essay

KEY VOCABULARY/ TERMS:

Fanfare-like figures, imitation, Inverted tonic pedal, tremolando, Quadruple time, leitmotif/main theme,, syncopated, lower auxiliary, octaves, triplet, Dominant pedal, glissando, sequential, arpeggio, chordal figures, Dissonant , Ostinato, homophonic, AABA shape, atonal, bitonality, Quartal harmony, cadence, tertiary relationship), Tritone, Tonic, Dominant, anacrusis, contrary motion, homorhythmic

PRIOR LEARNING

Link to: YEAR 9 Film Music, YEAR 8 Music History, YEAR 7 Instruments of the Orchestra, YEAR 7-9 Music Theory Course

NEXT LEARNING: Afro- Celt Sound System

CROSS CURRICULAR LINKS:

Maths: deciphering complex rhythmic patterns.

English: Extended Writing

Drama: Looking at characterisation through music. Leitmotif and how they depict characters.

Finding connections with: Ks3 Film Music

CURRICULUM ENHANCEMENT:

AUDIO: Main Theme and Rebel Blockade Runner



Pearson Study Guide

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YEAR 11: L.V BEETHOVEN

Pathetique Sonata, 1st Movement in C minor

Understanding this is important because: (Intent)

This unit will familiarise students with the main characteristics of the Classical and Romantic Periods. They will learn about the development of the piano over this time period. This will enable them to identify a piece as either Classical or Romantic Piano Music. Students will analyse the Pathetique Sonata using the musical elements - DR T SMITH. They will learn how to identify the main characteristics in the piece using both aural and visual skills and will also learn how to construct a comparison essay between the Pathetique Sonata and a piece of unfamiliar Piano Music.

VAA's:

Enquiring: During the analysis you will have to be curious and able to work alone as well as **Risk Taking** to work outside your comfort zone.

Deliberate Practice: repeating tasks until perfected (retrieval)

Perseverance: This is a complex piece of music with lots of new terminology

ACPs:

Self-regulation: students will need to monitor, track and evaluate their own learning.

Strategy Planning: students will be using skills from KS3 of the musical elements

Speed and Accuracy - The final question (9) . Students need to be able to navigate through an unknown score and then use this information to form a comparison essay which needs to be completed in 10 minutes.

ASSESSMENT:

FORMATIVE: Retrieval Tasks, Analysis, Listening and Appraising.

SUMMATIVE: Listening and Appraising CCT and Comparison Essay

'THE BIG PICTURE': Key holistic concepts and core knowledge: (implementation) e.g. META THINKING, LINES OF ENQUIRY

- Students explore this piece using their knowledge and understanding of musical elements **DR T SMITH**, musical contexts and musical language to make critical judgements about the music.
- What are the Classical and Romantic Features of the piece?
- What is the structure of the piece? Why would Beethoven break with the traditional Sonata Form?
- Why did he choose specific key structure?
- Students will look at the fact that Beethoven really thought about how he could create dramatic effects using dynamics, harmony and tonality.
- The wider listening will use both pieces of music from the Classical and Romantic periods as Beethoven is seen as the composer that took Classical music into the Romantic period.
- Students will Analyse and annotate the musical features on the score through listening and visual analysis.
- They will build on their aural skills through regular opportunities in lessons to identify intervals, chords and cadences and working on aural dictation
- They will focus on extended writing skills and will practice their comparative and evaluative skills.

PRIOR LEARNING

Link to: Year 7 Instruments of the Orchestra
Musical Elements - DR T SMITH
Year 8/9 - Musical Periods

NEXT LEARNING: Exam Prep

CROSS CURRICULAR LINKS:

History - Classical Period (1750-1820) Romantic Period (1820 - 1900)

English - Essay writing

Geography - Geographical region of composition and composer

Maths - Rhythmic patterns, complex chords

English: Extended Writing

Finding connections with: KS3 Music History and Folk Music. Brandenburg Concerto

CURRICULUM ENHANCEMENT:



PEARSON STUDY GUIDE



AUDIO GUIDE

KEY VOCABULARY/ TERMS:

Fortepiano. Pianoforte. Sonata form. Classical period. Romantic Period. Exposition. Subjects. Tonic. Dominant. Related key. Theme. Development . Modulating. Recapitulation. Coda. Grave tempo. Homophonic texture. Motif. Scalic,. Chromatic scale. Acciaccatura. Contrary motion. Octaves. Diminished seventh chords. Perfect cadences. Dominant seventh. Interrupted cadence. Circle of fifths. Augmented 6th chords. Mordents. Trills. Alla breve. Septuplets.

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YEAR: 12 Baroque Solo Concerto:

Sonata in D for Trumpet and Strings: Henry Purcell; Flute Concerto in D OP.10 No.3, Il Gardellino - Antonio Vivaldi; Violin Concerto in A minor (BMV 1041) Johann Sebastian Bach

Understanding this is important because: (Intent)

In this unit of work students are tested on their recognition of musical elements from excerpts of unfamiliar Baroque Solo Concertos. Their learning and understanding of these musical elements will be developed from their study of the set works. In the analysis part of the examination, students will learn how to answer specific questions on musical elements and contextual understanding

KEY SKILLS:

Enquiring: During the analysis you will have to be curious and able to work alone as well as **Risk Taking** to work outside your comfort zone.

Deliberate Practice: repeating tasks until perfected (retrieval)

Perseverance: This is a complex piece of music with lots of new terminology

ACPs:

Self-regulation: students will need to monitor, track and evaluate their own learning.

Strategy Planning: students will be using skills from KS3 of the musical elements

ASSESSMENT:

FORMATIVE: Unseen Listening and Appraising, 10 mark questions

SUMMATIVE: SFT on each of the three set works.

CURRICULUM ENHANCEMENT:

AQA Study Guide



'THE BIG PICTURE':

- How to apply their knowledge and skills to excerpts from other works within the genre. Students use their recognition of these elements to place the music in context.
- The effect of audience, time and place on how the set works were created, developed and performed
- How and why the music across the Baroque Solo Concerto is different.
- How the composer's purpose and intention for the set works is reflected in their use of musical elements
- How to use relevant musical vocabulary and terminology for the set works
- The complex interdependencies between musical elements
- The sophisticated connections between music and its context.

KEY VOCABULARY/ TERMS: Anacrusis, Anticipation, Antiphony, Augmented Chord, Auxiliary note, Bariolage, Basso Continuo, Binary form, Cadential Phrase, Cadenza, Cadences, Canon, Cantabile, Chromatic, Concerto, Conjunct, Consonance, Counterpoint, Countersubject, Diatonic, Dissonance, Diminished 7th, Diminution, Episodes, False Relation, Fermata, Figured Bass, Fortspinnung, Fugal, Functional, Gigue, Harmonic rhythm, Homophonic, Homorhythm, Imitation, inversion, modulation, motif, neapolitan 6th, ostinato, organo, ornamentation, periodic phrasing, polyphony, programme music, redundant entry, rondeau, ritornello, sequence, Siciliana, six-four, sonata, stretto, suspension, syncopation, *tasto solo*, tonal answer, triple stopping, unison

PRIOR LEARNING

Link to:

GCSE SET WORK: Brandenburg Concerto No.5 J.S Bach
Elements of Music (DR T SMITH)
Listening and Appraising Skills

NEXT LEARNING:

Romantic Piano Music

CROSS CURRICULAR LINKS:

HISTORY: 17th Century history of England, Germany and Italy

ENGLISH: Essay writing skills

MATHS: deciphering complex rhythmic patterns

PHYSICS: The change of frequency 380-440hz

Finding connections with: KS3 The History of music, GCSE The Brandenburg concerto.

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YEAR: 13 20th Century Art Music:

Shostakovich: Symphony No.5, Mvmt 1; String Quartet No.8, Mvmt 1; Piano Concerto No.1, 2nd Mvmt
Messiaen: Quartet for the End of Time, mvmt 2 and 5; Turangalila Symphonie, 1st Mvmt;
Reich: Music for 18 Musicians, Different Trains Mvmt 1, Electric CounterPoint

Understanding this is important because: (Intent)

This unit will introduce you to some of the most fascinating and profound music written in the last hundred years or so. Art and music in particular mirror on the creative individual and on society in general; with this topic students will study composers and music that have something important to say about the journey of our society through the challenges of the 20th century and the world that we live in.

KEY SKILLS:

VAAs:

Open Minded: Be objective and receptive of new ideas and beliefs. This topic will require you to become receptive to other ideas and beliefs based on arguments of others.

Enquiring: During the analysis you will have to be curious and able to work alone as well as **Risk Taking** to work outside your comfort zone.

Deliberate Practice: repeating tasks until perfected (retrieval)

Perseverance: This is a complex piece of music with lots of new terminology
ACPs

Strategy Planning: To approach new learning experiences by trying to make connections with what you already know.

Seeing alternative perspectives: To listen to and understand other people's views and be open to more than one interpretation.

Critical and Logical Thinking: To critically analyse ideas, produce reasoned judgements and make predictions using supporting evidence.

KEY VOCABULARY/ TERMS: modes of limited transposition (including whole tone and octatonic scales), pentatonic and hexatonic scales, tone row, note addition and subtraction, resultant melody, cells and motifs, metamorphosis, non-functional harmony, chord extensions eg added 6th, cluster chords, static harmony, open fifths, bitonality, tonal ambiguity, atonality, modality, cyclical structures, ostinato, cadenza, organ stops eg reeds, mixtures, use of swell pedal, tremulant, studio effects eg reverb, sampling, unusual instruments eg ondes Martenot, unusual effects eg col legno, harmonics. Looping, layering, a cappella, drones, additive rhythms, palindromic rhythms, metrical displacement, phasing, augmentation and diminution

'THE BIG PICTURE': Key holistic concepts and core knowledge: (implementation) e.g. META THINKING, LINES OF ENQUIRY

- Why is the music of these composers referred to as 'art music'?
- How music of the 20th century was inspired by a wide range of motivations: political statement, technical experimentation, aesthetic creed and parody.
- How the composers reflect a unique synthesis of personal beliefs and interests, social and political context and a fascination with exploring complex compositional techniques.
- Students will require commitment and concentration to understand this complex music.
- Students must be able to listen attentively to unfamiliar music from **all** the named composers. To identify and accurately describe musical elements and use musical language (including staff notation).
- How the artists'/composers' use of musical elements for **at least two** published works reflects the style of the genre and their purpose and intentions for the work in a 30 mark essay question.
- how the style of the artists'/composers' music has varied over time through comparison of published works
- musical vocabulary and terminology relevant to the work and area of study.

ASSESSMENT:

FORMATIVE: Unseen Listening and Appraising, 10 mark questions

SUMMATIVE: SFT 30 mark essay

CROSS CURRICULAR LINKS:

History: WW2, Russian History

ENGLISH: Essay writing skills

MATHS: deciphering complex melodic, rhythmic and harmonic patterns

PRIOR LEARNING

Link to: Minimalism KS3, Analysis of Concerto, Romantic Piano Music, Mozart Opera and Musicals

Elements of Music **DR T SMITH**

Listening and Appraising Skills

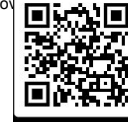
NEXT LEARNING: Exam Preparation

CURRICULUM ENHANCEMENT:

ACA Art Music Study Guide Quartet for the End of Time Analysis



Shostakovich Symphony 5 Shostakovich String Quartet



Turangalila Symphonie Discussion Reich Music for 18 Musicians

