



MUSIC CURRICULUM AREA STAFF 24-25

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MUSIC CURRICULUM INTENT

Our vision for the Music Curriculum at BYJHS is to give students the skills and knowledge to be able to be lifelong Musicians, with an appreciation for a wide range of music and styles, and to be able to have the space and time for unleashing their creativity, through developing their skills in listening, composing, and performing.

- To all students to understand the various languages of music and notation and place the music they experience in a historical and cultural context.
- To explore musical terminology and give our students the confidence to use it in their discussions.
- To work collaboratively to share their ideas, learn from others and to develop their understanding of music.
- To develop students critical understanding of music so that they are able to evaluate music across cultures and time.
- To develop students' evaluative skills as they reflect on and improve their own and others' performances.

- To relate music to the wider world around them and recognise it is supportive in developing life skills such as teamwork and compromising, listening to one another, looking at things from another perspective, being responsible for time management during tasks and problem solving to make their work even better.
- Simultaneously, to enrich our students’ experiences of our Jewish culture and learn different forms of music that are represented through narratives, emotions, and feelings to provide meaning to the history of their faith which can be reflected by significant assemblies and performances.

MUSIC CURRICULUM OVERVIEW

Year 7: Music					
Autumn Term		Spring Term		Summer Term	
Autumn 1 and 2		Spring 1 and 2		Summer 1	
TOPICS: Baseline listening assessment & Building bricks - the elements of Music WEEKS: 6		TOPIC: Keyboard skills – introduction to Pitch and reading notation WEEKS: 6		TOPIC: Musical Periods WEEKS: 3	
KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT
<ul style="list-style-type: none"> • The Elements of Music: PITCH, TEMPO, DYNAMICS, DURATION, TEXTURE, TIMBRE or SONORITY, ARTICULATION, SILENCE. • Graphic notation and graphic scores 	Baseline listening assessment Musical theory	<ul style="list-style-type: none"> • Basic keyboard functions (e.g. mains power, on/off switch, connecting headphones and splitters, keyboard hygiene, changing the Voice/Tone and adjusting the tempo on a rhythm/style 	MID-YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT: Musical theory and performance	<ul style="list-style-type: none"> • The stylistic features of different genres, styles, instruments traditions of musical eras and explain how these have developed over time. e.g. Baroque, Classical, Romantic, 20th Century 	Musical theory and performance piece on historical musical period

		<p>accompaniment/backing) and more advanced functions on a keyboard e.g. recording and playback, using different tracks to record and layer a piece, adding effects, MIDI etc</p> <ul style="list-style-type: none"> • The layout of the keyboard in terms of white and black keys and their note names; sharps and flats as enharmonic equivalents of the treble clef and their positions at the keyboard. Correct posture, sitting and hand position • Fingering position at the keyboard • Scales and chords 	<p>assessment (keyboard)</p> <p>keyboard ensemble</p>	<ul style="list-style-type: none"> • Identifying how musical eras have influenced each other, and the impact of different composers on the development of musical styles. 	
SKILLS		SKILLS		SKILLS	
<ul style="list-style-type: none"> • Draw on the Elements of Music as a resource when composing, creating, and improvising and use the Elements of Music effectively when performing and singing. • Recognise the Elements of Music when listening to and appraising music from different times and different places. 		<ul style="list-style-type: none"> • How the keyboard is used and played • Identify middle C and other notes on the keyboard. • Practice pieces of keyboard music to build skills and understanding of how to read music, staff notation, and play an instrument using correct posture, 		<ul style="list-style-type: none"> • To apply knowledge of the key features of the period to a performance piece • To identify a piece of for example Baroque music based on knowledge of the period of Music 	

		<p>fingering and accuracy of pitch and rhythm.</p> <ul style="list-style-type: none"> • The importance of “warming-up” of fingers before playing a keyboard or piano and the concept of piano fingering (1-5) • Evaluate the success of their own and others performance. 			
Autumn 2		Spring 2		Summer 2	
TOPIC: Building bricks - the elements of Music continued WEEKS:		TOPIC: WEEKS:		TOPIC: I’ve got rhythm WEEKS: 3	
KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT
				3 weeks – Jewish religious observance <ul style="list-style-type: none"> • Understand that pulse is a fundamental upon which music is built and performed. • Distinguish between pulse/beat and rhythm. • Understand note values in terms of duration, bars, and simple time signatures. 	END OF YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT:

				SKILLS	
				<ul style="list-style-type: none"> Develop a feeling for and an awareness of a regular pulse in music from different times and places. 	

Year 8: Music

Autumn Term		Spring Term		Summer Term	
Autumn 1		Spring 1 and 2		Summer 1 and 2	
TOPIC: Form and Structure		TOPIC: Sonority city		TOPIC: Exploring Repeated Musical Patterns (Hooks, Riffs and Ostinato)	
WEEKS: 3		WEEKS: 6		WEEKS: 6	
KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT
<ul style="list-style-type: none"> Understand what Form and Structure is in music. Understand four different musical structures: Question and Answer Phrases, Binary Form, Ternary Form and Rondo Form. Recognise the differences between music based on different Forms and Structures. Know how to label or identify different sections within a complete piece of music. 	Musical theory and performance piece	<ul style="list-style-type: none"> Define what an orchestra is The layout and structure of the symphony orchestra. The groups of orchestral instruments both visually and aurally when playing solo and in ensemble e.g. strings when listening to a string quartet. The different instruments in each group 	MID-YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT: Musical theory and performance piece	3 weeks – Jewish religious observance <ul style="list-style-type: none"> Understand how music is based on Repeated Musical Patterns Understand and distinguish between Hooks, Riffs and Ostinatos. 	END OF YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT: Musical theory and performance piece

<ul style="list-style-type: none"> Recognise that music with a recurring or repeated section provides familiarity to the listener. Recognise why Form and Structure is important in music. 		<ul style="list-style-type: none"> How each instrument is played and how they produce sound The role of the conductor Characteristic timbres/sonorities of different instrument and groups of instruments 			
SKILLS		SKILLS		SKILLS	
<ul style="list-style-type: none"> Perform and create more complex pieces within given musical structures. Perform from and record ideas using pitch note letter names/ staff notation <ul style="list-style-type: none"> Identify between Binary, Ternary and Rondo forms when listening to music from different times and places. 		<ul style="list-style-type: none"> Perform on orchestral instruments (where possible) or use orchestral tones/voices/sounds from keyboards as part of a 'class orchestra' with an awareness of the experience of 'performing together' as an ensemble and the roles of different instrumental parts and textural layers on the music as a whole. 		<ul style="list-style-type: none"> Perform, create, and listen to and appraise a range of music from different times and places based on Repeated Musical Patterns. Recognise their own contributions to group performances taking a solo part. Evaluate how purpose can affect the way music is used. Use appropriate musical notation, hooks, riffs, and ostinatos from existing pieces of music. 	
Autumn 2		Spring 2		Summer 2	
TOPIC: World Music – Indonesian Gamelan					

WEEKS: 3					
KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT
<ul style="list-style-type: none"> • History and Origins of Gamelan Music • Musical Features of Gamelan Music - The PELOG SCALE and the SLENDRO SCALE (PENTATONIC SCALE). • Instruments of the Gamelan and the roles of each instrument in the form and structure of the music • The Sounds of the Gamelan • The texture of Gamelan music • Tuned percussion damping techniques as used by the Saron players within a Gamelan • Interlocking melodies in Gamelan and how these are repeated to form cyclic melodies 	Musical theory and performance piece				
SKILLS		SKILLS		SKILLS	
<ul style="list-style-type: none"> • Learn about interlocking melodies performing a simple melody in the style of a Gamelan • Composing and performing parts for each of the Gamelan's instruments - Kempul & Gongs, 					

Bonang and Sarons and how they fit together to form the Gamelan's unique texture					
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Year 9: Music					
Autumn Term		Spring Term		Summer Term	
Autumn 1 and 2		Spring 1 and 2		Summer 1 and 2	
TOPIC: Variations		TOPIC: World Music - Samba		TOPIC: What makes a good song?	
WEEKS: 6		WEEKS: 6		WEEKS: 6	
KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT	KNOWLEDGE	ASSESSMENT
<ul style="list-style-type: none"> To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody. Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody. Understand Variation Form as a type of musical Form and Structure. 	Musical theory and performance piece	<ul style="list-style-type: none"> Understand the origins and culture of Samba Be able to name, identify and hear different instruments used in Samba in a variety of Samba music. What are the roles of different players within a Samba band Know how a piece of Samba music is structured Know how rhythmic features such as call and response, Improvisation, ostinato, cyclic and 	MID-YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT: Musical theory and performance piece	3 weeks – Jewish religious observance <ul style="list-style-type: none"> Understand the different textural and structural elements of a song. Understand and use the different musical information given on a lead sheet in creating a Musical Arrangement of a Song. Describe the use of riffs, structure, lyrics, and melody in songs, using appropriate musical vocabulary. 	END OF YEAR EXAM WHOLE-SCHOOL ASSESSMENT DATA COLLECTION POINT: Musical theory and performance piece

		polyrhythms are used within Samba music		
SKILLS		SKILLS	SKILLS	
		<ul style="list-style-type: none"> • Be able to name, identify and hear different instruments used in Samba in a variety of Samba music. • Perform a range of melodic parts alongside a rhythmic backing to produce a polyrhythmic Samba texture • Perform as a large ensemble with good awareness of other roles and responding accurately to cues given by the Sambista when performing Samba 	<ul style="list-style-type: none"> • Perform independent parts of well-known songs on their own and in unison in an ensemble. e.g. verses and repeating chorus from a Lead Sheet. • Use elements and terms relating to popular song structure through listening and appraising and performing. 	

MUSIC CURRICULUM SEQUENCING

Our curriculum centres around developing pupils as musicians and is designed to be flexible and diverse, both in content and the way it is taught. Aligning with the national curriculum strands, and focusing on performing (including singing), composing and improvising, and engaged listening and appraising, students develop a deeper understanding of music as a platform for a lifelong connection with music.

Sequencing is fundamental in the design, demonstrating a route of progression which builds musicianship through developing musical knowledge, skills, and specialist language. Performance threads consider accessibility, embracing singing for enjoyment and aural development and keyboard performance to encourage instrument proficiency. Composition threads promote development of creativity through a balance of artistic freedom and structured stylistic and theoretical guidance. Listening to engage with and understand music of a diverse range of genres, traditions and styles and developing students' analytical skills in responding to different types of music