

Music Curriculum Map

Intent

Music at The Hurlingham Academy focuses on improving the quality of students' musical responses and musical understanding to promote good prospects for further study and a life-long appreciation for the art form. Music is an incredibly varied subject by nature, encompassing practical skills, listening skills, creative skills self-management skills, problem-solving, and communicative skills. The curriculum has been designed to scaffold practical musical skills from Year 7 to Year 11 in a sequenced and fundamentally musical way by linking all musical activities to the act of making music. We believe that all students, regardless of their socio-economic background, should have the opportunity to learn to play an instrument, therefore the Year 7 curriculum focuses on our *Big Band* project, which teaches all Year 7 students in small groups of up to 10 students per teacher (see Year 7 curriculum below). We also encourage all students to take part in the extra-curricular programmes, which currently include a school choir (VOX), marimba club, samba band, a multi-instrumentalist big band, as well as private instrumental lessons to develop students' instrumental/singing skills and general musicianship. In addition to the organised clubs and ensembles, we also open the department at lunch to provide students with access to our instruments and computers for independent practice. The learning experiences are high quality and authentic, with clear progression routes. The department prides its curriculum as being inclusive, absorbing, relevant, varied, progressive and respectful – all of which are important in producing active and confident student musicians.

Implementation

The curriculum is delivered through a fundamentally practical means: our music education is rooted in an authentic musical activity including all theory and listening skills. Schemes of work from Year 7 to Year 11 have been chosen to offer numerous opportunities to interleave knowledge and skills from the start of year 7, meaning content is continuously revisited and embedded into students' long-term memory. The Key Stage 3 curriculum has been designed in such a way that allows students time to develop their instrumental, singing and music technology skills regularly, with increasing technical difficulty as each year progresses. The performing aspects of the curriculum are framed through schemes of work that support students' analytical skills over a variety of musical styles and genres: these schemes of work are designed to teach students how to approach musical analysis generally (particularly with unfamiliar pieces of music) rather than having an in-depth knowledge of a particular style of music, though some schemes of work will require students to know some contextual information about the style. By the end of Key Stage 3, students should be ready to analyse unfamiliar pieces of music and begin linking their features and purposes.

Year 7

Term 1		Term 2		Term 3		Term 4		Term 5		Term 6	
7.1. Big Band				7.2. Big Band				7.3. Big Band			
Students are introduced to <i>Big Band</i> *. They are initially given taster sessions on each instrument which focus on posture and sound production, leading onto technical exercises and ending on learning their first piece as a solo performance. Students should end this unit knowing 5 notes on their instrument also learn basic music theory alongside their instrumental technique sessions.				Students begin to experience playing their instrument a part of a larger ensemble in different sections, with more of a focus on balance and expression through dynamics and articulation. Students recap theory from the previous term and learn how to read bass clef.				Students a more technically challenging piece of music as a whole-class ensemble, with more complex rhythms and extended pitch ranges. The theory from previous units is revisited and is used within the final performance piece.			
Set Works: <ul style="list-style-type: none"> • <i>When The Saints</i> (Trad.) 		Core Knowledge <ul style="list-style-type: none"> • Treble clef (C - F) • Simple durations • 2/4, 4/4, C time 		Set Works: <ul style="list-style-type: none"> • <i>Sweet Dreams</i> (Eurhythmics) 		Core Knowledge <ul style="list-style-type: none"> • Simple dynamics (p/f) • Legato • Bass clef (G - C) 		Set Works: <ul style="list-style-type: none"> • <i>Havana</i> (C. Cabello) 		Core Knowledge <ul style="list-style-type: none"> • Treble/bass clefs • Durations • Legato • Simple dynamics (p/f) • Staccato 	

* *Big Band* is our whole-class instrumental teaching programme, which splits each class into three smaller groups and delivers the lessons from an instrumental specialist, either the classroom teacher (piano or guitar), a brass peripatetic tutor (trumpet or trombone), and a woodwind peripatetic tutor (saxophone). The pieces for the Big Band scheme of work have been arranged to increase in technical and theoretical complexity and to compliment the theory taught in each coinciding unit of work. Each section's musical part compliments the others to allow for whole-class band work to develop students' general musicianship and ensemble skills during these sessions.

Year 8

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
8.1. Birth of the Blues		8.2. Tonality & Structure		8.3. Minimalism	
<p>Students study the development of blues, from plantation songs and cakewalks to blues music. Students consider the context in which these styles emerged, but also their legacy on music today. Students look at harmony and improve their musical literacy on their chosen instrument as we establish performance standards for Year 8.</p>		<p>Students explore how Western Classical Music is organised into different forms and structures by studying a solo and ensemble piece. Students also learn different scales, tonal centres, and articulations, and discuss how they can affect the mood of a piece of music to evoke a feeling or mood. Students also compose a short piece of programme music to express a particular mood.</p>		<p>Students explore minimalist musical devices through a whole-class performance, and then are introduced to more independent composition opportunities using GarageBand to create a piece of minimalist music that focuses on developing musical material using minimalist techniques. This is an important musical skill, as composition at all levels requires a good level of repetition and contrast to be successful.</p>	
<p>Set Works:</p> <ul style="list-style-type: none"> • Gahu (Trad.) • Wade in the Water (Trad.) • Bag's Groove (M. Jackson) 	<p>Core Knowledge</p> <ul style="list-style-type: none"> • Ostinato • Pentatonic scale • Call & response • Polyrhythm • Syncopation • Improvisation • 12 bar blues • Chord sequence • Chord numbers • Keys (F major) • Root note 	<p>Set Works:</p> <ul style="list-style-type: none"> • In the Hall of the Mountain King (E. Grieg) • Main theme from Symphony No. 9 in E minor 'From the New World' (A. Dvořák) 	<p>Core Knowledge</p> <ul style="list-style-type: none"> • Root note • Legato • Keys (G major) • Binary / ternary form • Major / minor scales • Staccato / accent • Extended dynamics 	<p>Set Works:</p> <ul style="list-style-type: none"> • In C (T. Riley) • Clapping Music (S. Reich) 	<p>Core Knowledge</p> <ul style="list-style-type: none"> • Ostinato • Polyrhythm • Syncopation • Pentatonic scale • Ternary form • Staccato / legato • Chord numbers • Metamorphosis • Texture (thick/thin)

Synoptic Assessment

Synoptic Assessment

Year 9

Term 1		Term 2		Term 3		Term 4		Term 5		Term 6	
9.1. Popular Music				9.2. 20th Century Music				9.3. Film Music			
<p>The first half of this unit establishes standards for solo performance in Year 9 through the learning of a popular song and look its song form and structure.</p> <p>In the second half, students apply their knowledge of melody, rhythm, and harmony to the world of EDM, learning how to manipulate texture and exploit technology.</p>				<p>Students explore how composers of the early 20th century evoked a sense of the past. Students investigate how Stravinsky conjures a sense of the distant, primal past through pentatonicism and atonality, and how English folk songs were used by Vaughan Williams as stimuli to compose novel 'English' works. Students compose their own melodies based on these features.</p>				<p>Students study how the musical elements are manipulated in film, TV, and video game music to produce specific moods and effects. Students explore how to evoke the idea of a hero, villain, and action music by playing pieces of music from film or TV and composing their own leitmotifs for each of these scenarios.</p>			
Set Works: <ul style="list-style-type: none"> • <i>Livin' on a Prayer</i> (Bon Jovi) • <i>Free Me</i> (KANDY & Bright Lights) 		Core Knowledge <ul style="list-style-type: none"> • Chord numbers • Root note • Keys (G, Em, F, Dm) • Verse-chorus form • Repeat symbols • Broken chords • Inversions • Monophonic / homophonic 		Set Works: <ul style="list-style-type: none"> • <i>The Lark Ascending</i> (R. Vaughan Williams) • <i>The Rite of Spring</i> (I. Stravinsky) 		Core Knowledge <ul style="list-style-type: none"> • Pentatonic scale • Improvisation • Accent • Modes (aeolian) • Atonal • Consonance / dissonance • Irregular rhythms 		Set Works: <ul style="list-style-type: none"> • <i>The Force Theme from Star Wars</i> (J. Williams) • <i>Dark Side Assault from Obi Wan Kenobi</i> (N. Holt) 		Core Knowledge <ul style="list-style-type: none"> • Major / minor / atonal • Ostinato • Ternary / binary form • Keys (G, Em, F, Dm) • Major / perfect intervals • Chromatic notes • Leitmotif 	

Synoptic Assessment

Synoptic Assessment

Pathway 1: GCSE Music (Eduqas)

Year 10

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	
<p>AoS 1: Forms and Devices</p> <p>Students study the most prominent musical forms and compositional devices found in music from the Baroque, Classical and Romantic eras. Students begin analysing J.S. Bach's <i>Badinerie</i> and other unfamiliar works.</p>	<p>AoS 4: Popular Music</p> <p>Students study musical idioms associated with a variety of popular music today, while beginning to consider how these musical devices can be used in their own compositions. Analysis of their set work, <i>Africa</i> by Toto, also begins.</p>	<p>AoS 2: Music for Ensemble</p> <p>Students study how different ensembles form the basis for a study in texture and sonority. They learn how music is composed for small groups of instruments and voices, while also considering how texture can be manipulated.</p>	<p>AoS 3: Film Music</p> <p>Students study how music for film is created, developed, and performed, and the impact this has on the audience. They will be able to use these techniques in their own compositions, considering mood, character, and setting.</p>	<p>Revision of Year 10 Content</p> <p>Revisit all topics from Year 10 using different pieces as listening and performing examples, as well as exam style questions in preparation for their end of year assessment.</p>		
<p>Ensemble Performance</p> <p>Students begin performing in smaller ensembles and work towards an ensemble performance. Targets are continually set throughout this period.</p>	<p>Synoptic Assessment</p>		<p>Solo Performance</p> <p>Standard for performance is set and individual performing targets are set, leading to students' first practical solo performance at the end of this term.</p>	<p>Recording Solo Performances (NEA)</p> <p>Students continue working on their solo and ensemble performances, leading to a final recital at the end of the year that will be recorded.</p>		
<p>Composition Sketches</p> <p>Students begin a virtual composition 'sketchbook' that use elements of each AOS to create small ideas that can be used later in the year as the basis for a larger composition.</p>			<p>Composition Sketches</p> <p>Students continue to complete small composition exercises to potentially use as a basis for their NEA compositions.</p>	<p>Synoptic Assessment</p>		<p>Free Composition (NEA)</p> <p>Students compose their own 'free composition' as part of their composition portfolio. Students use their knowledge and understanding of musical idioms within their chosen genre.</p>
<p>Synoptic Assessment</p>			<p>Synoptic Assessment</p>			

Year 11

Term 1	Term 2		Term 3	Term 4		Term 5	Term 6	
<p>AoS 1: Forms & Devices</p> <p>Students revise Year 10 content from this unit, with some extra detail and a focus on exam-style questions.</p>	<p>AoS 4: Popular Music</p> <p>Students revise Year 10 content from this unit, with some extra detail and a focus on exam-style questions.</p>	<p>Mock Exam 1</p>	<p>AoS 2: Music for Ensemble</p> <p>Students revise Year 10 content from this unit, with some extra detail and a focus on exam-style questions.</p>	<p>AoS 3: Film Music</p> <p>Students revise Year 10 content from this unit, with some extra detail and a focus on exam-style questions.</p>	<p>Mock Exam 2 + NEA Submission</p>	<p>Final Revision of Course</p> <p>Students revise all four areas of study in preparation for their exam by continuing to complete exam style questions.</p>		<p>Final Exam</p>
<p>Solo Performance (NEA)</p> <p>Students develop their solo performance to an appropriate standard - recordings to be completed this term.</p>			<p>Ensemble Performance</p> <p>Students develop their solo performance to an appropriate standard - recordings to be completed this term. All NEA finalised and sent to moderators.</p>					
<p>Composition to a Brief (NEA)</p> <p>Students begin their composition to a brief, set annually by Eduqas.</p>			<p>Composition to a Brief (NEA)</p> <p>Students complete their second composition and make any necessary adjustments to their Free Composition. All NEA finalised and sent to moderators.</p>					

Pathway 2: Technical Award in Performing Arts - Music (Eduqas)

Taught from September 2022

Year 10

Term 1	Term 2		Term 3	Term 4		Term 5	Term 6	
Unit 1: Performance		Synoptic Assessment	Unit 1: Performance		Synoptic Assessment	Unit 1: Performance		Synoptic Assessment
Students are introduced to performance on this course by looking at how different briefs could affect the outcomes of a performance, how research on the context of a piece can influence the way it is performance, and how to rehearse effectively as a performer through a journal. They begin their first performance schedule, following the brief set externally by Eduqas.			Students work towards their final recital performance at the end of this term, while completing their reflective journal along the way.			Students complete their evaluative tasks on their recital in the previous term.		
Unit 2: Composition		Synoptic Assessment	Unit 2: Composition		Synoptic Assessment	Unit 2: Composition		Synoptic Assessment
Students are introduced to composition on this course by looking at how different briefs could affect how they approach a composition, and how to keep a development log of their own composition work. They begin their composition task by following a brief set by Eduqas.			Students continue their composition tasks from previous term while completing their development logs along the way.			Students prepare their presentations on their compositions ready to show to the class, and complete their evaluative tasks based on their whole composition process.		

Year 11

Term 1	Term 2		Term 3	Term 4		Term 5	Term 6	
Performing Arts in Practice		Assessment Point	Performing Arts in Practice		Assessment Point	Performing Arts in Practice		Assessment Point
Students are introduced to this task and recap all relevant prior learning from previous years to ensure they are ready to start the briefed activity (TBA by Eduqas annually).			Students begin work on their official brief, creating ideas for proposal as part of a group. Students then organise their own music-based event, following all the steps required in the brief.			Students complete the final evaluative tasks after their event has taken place.		

Year 10

Term 1	Term 2		Term 3	Term 4		Term 5	Term 6	
Unit 5: Performance		Synoptic Assessment	Unit 5: Performance	Unit 2: Managing a Music Product	Synoptic Assessment	Unit 2: Managing a Music Product		Synoptic Assessment
Students are introduced to performance on this course through choosing their own repertoire and guiding their own rehearsals to produce a performance of at least two contrasting pieces at the end of the unit. They keep a log of their progress and manage their own targets to ensure they improve over time.			Students work towards their final recital performance at the end of this term. Students also complete an evaluation of their performance at the end of the unit.	Students work in groups to organise a concert. Students address aspects of putting on an event such as the performance, marketing, and organisation.		Students finalise the organisation of their event and hold it during this term. At the end of the unit, students complete evaluative tasks to assess how successful their event was.		
Unit 1: The Music Industry			Unit 1: The Music Industry			Unit 1: The Music Industry		
Students explore the music industry, and how different roles contribute to the overall success of the industry, covering health and safety, venues, roles and responsibilities, and record companies.			Students investigate publishing agencies, promotion and marketing, and distribution methods, while revising content from the previous term.			Students explore the responsibilities of recording and media roles, musicians and their responsibilities, how workers are employed, how workers are paid, and how unions work to support musicians.		

Year 11

Term 1	Term 2		Term 3	Term 4		Term 5	Term 6	
Unit 4: Composition		First Attempt at Unit 1 Exam	Unit 4: Composition		Mock Exam 1			Second Attempt at Unit 1 Exam
Students compose short pieces of music in a variety of styles to get used to the composing process. After the trials, they begin to compose their own pieces, and develop one into a full piece.			Students continue to work on their compositions and the evaluative tasks at the end of the unit.					
Unit 1: The Music Industry			Unit 1: The Music Industry			Unit 1: The Music Industry		
Revision of topics and exam-style questions.			Revision of topics and exam-style questions.			Revision of topics and exam-style questions.		

Appendix A:

KS3 Musical Knowledge and Concepts		7	Year 8	9
Rhythm, Metre, and Tempo	Core durations (semibreve / minim / crotchet / quaver / semiquaver)	✓	✓	✓
	Rests for the core durations	✓	✓	✓
	Simple metre (3/4 and 4/4)	✓	✓	✓
	Basic tempo terms (lento / andante / allegro / presto)	✓	✓	✓
	Graded tempo (accelerando / rallentando)		✓	✓
	Syncopation		✓	✓
Pitch and Melody	Treble clef (middle C - F)	✓	✓	✓
	Bass clef (G - Middle C)	✓	✓	✓
	Ascending / descending movement	✓	✓	✓
	Ostinato	✓	✓	✓
	Treble and bass clefs up to 1 ledger line		✓	✓
	Simple articulations (legato / staccato)		✓	✓
	Broken chord movement		✓	✓
	Conjunct / disjunct movement			✓
	Accents			✓
	Counter melody			✓
Dynamics	Simple dynamics (f, p)	✓	✓	✓
	Graded dynamics (cresc., dim.)	✓	✓	✓
	Extended dynamics (pp, mp, mf, ff)		✓	✓
	Sforzando			✓
Structure	Verse-chorus form (+ intro)		✓	✓
	Binary / ternary form		✓	✓
	Strophic form		✓	✓
	12 bar blues		✓	✓
	Improvisation		✓	✓
	Bridge / outro			✓
Sonority and Instrumentation	Instrument families	✓	✓	✓
	Two examples of instruments from each family	✓	✓	✓
	A cappella	✓	✓	✓
	Ensembles: rock band / jazz band / rock band		✓	✓
	Extended instrument examples		✓	✓
Texture	Round	✓	✓	✓
	Unison	✓	✓	✓
	Melody and accompaniment			✓
	Monophonic / homophonic / polyphonic			✓
Harmony and Tonality	Major / minor tonality		✓	✓
	Key signature (1 sharp / flat, major, and minor)		✓	✓
	Chord sequence		✓	✓
	Primary / secondary chords			✓
	Drone			✓
	Atonality & dissonance			✓
	Inversion			✓