

English Martyrs' Music KS3 Curriculum Map

	Autumn One - Singing	Autumn Two - Notation	Spring One - Instruments of the Orchestra	Spring Two - Musicals	Summer One - Western Classical (Baroque)	Summer Two - African Music
Year 7	<p>Key focus:</p> <ul style="list-style-type: none"> Singing a range of repertoire as a whole class Singing with a sense of ensemble and performance Performing as part of the Year 7 Concert Rehearsal techniques <p>Key content:</p> <ul style="list-style-type: none"> Singing Warm-Ups Ensemble skills Liturgical Music Genre-specific learning related to given set works e.g. Motown Medley/Musical Medley 	<p>Key focus:</p> <ul style="list-style-type: none"> Understanding Pulse, Rhythm and Metre Reading and writing treble clef notation Keyboard skills <p>Key content:</p> <ul style="list-style-type: none"> Understanding note values using correct musical vocabulary Understanding pitch in relation to treble clef notation Applying knowledge to perform set work from notation: Pachelbel's Canon in D Introduction to the Baroque Period Study of set works: Pachelbel's Canon in D, Bach's Brandenburg Concerto, No 3, 1st Movement 	<p>Key focus:</p> <ul style="list-style-type: none"> To understand and recognise the instruments in the four families of the orchestra To recognise different instrumental timbres To analyse music through listening and appraising <p>Key content:</p> <ul style="list-style-type: none"> To watch a (live) performance of a symphony orchestra/solo instrumentalists To listen, recognise and articulate the key characteristics and qualities of instrumental timbres Study of set works: Britten's Young Person's Guide to the Orchestra, Grieg's Suite No. 1, Saint-Saens's Carnival of the Animals 	<p>Key focus:</p> <ul style="list-style-type: none"> To introduce the Musical as a genre and its origins To explore the types of song used in a Musical To compose and perform a song to a given brief <p>Key content:</p> <ul style="list-style-type: none"> To understand the fundamental elements of a Musical and its development from the Opera To listen to a range of songs and explore their purpose and the composer's intent Students to compose, rehearse and perform a song from a stimulus in a chosen style Study of set works from a selection including: Schwartz's Defying Gravity, Bernstein's Somewhere, GCSE Compositions, etc. 	<p>Key focus:</p> <ul style="list-style-type: none"> To introduce the main features of the Baroque period To critically analyse the music from the Baroque period through listening and appraising To rehearse and perform a piece from the Baroque period <p>Key content:</p> <ul style="list-style-type: none"> To explore the role of storytelling in programme music through creating a graphic score To introduce Vivaldi as a composer and virtuoso performer of the Baroque period Study of the set work: 'Spring' from The Four Seasons To develop keyboard skills through performance of 'Spring' 	<p>Key focus:</p> <ul style="list-style-type: none"> To introduce the oral tradition of song and rhythm in African Music To introduce a variety of African instruments and playing techniques To compose and perform a polyrhythmic piece <p>Key content:</p> <ul style="list-style-type: none"> To compare and contrast African vocal music and African rhythmic music To explore rhythmic cycles and polyrhythms Students to compose, rehearse and perform a rhythmic composition using key features of African music such as: syncopation, call and response, ostinato, polyrhythm, cross-rhythms Study of the set works: Inkanyezi Nezazi
HPA Focus challenge	<p>Focus on:</p> <ul style="list-style-type: none"> The observation of phrasing, accurate pitching and dynamic contrast Membership to Junior Choir Singing in harmony Solo performance Independent wider listening related to given genre 	<p>Where students have prior knowledge e.g. instrumental or vocal grades, opportunities are given for:</p> <ul style="list-style-type: none"> Student modelling Grade 2/3 standard ABRSM performance tasks <p>HPA (without prior musical experience):</p> <ul style="list-style-type: none"> Student modelling Independent wider listening related to given genre Identification of students suitable for funded individual instrumental tuition 	<p>All students are encouraged to use higher level musical vocabulary in the analysis of music.</p> <ul style="list-style-type: none"> Extended questioning in relation to the Elements of Music Instrumentalists in the school Orchestra to demonstrate and give presentations on their instruments Visits to De Montfort Hall and links with the Bardi Symphony Orchestra Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Students creating their own chord sequences for song composition and develop harmonies in vocal parts. Use of word painting in compositions Extended questioning regarding use of tonality to create mood Using extended structural devices such as bridges, pre-chorus, instrumental (own instrument encouraged) 	<p>Focus on:</p> <ul style="list-style-type: none"> Introduction to Max Richter's arrangement of <i>Four Seasons</i> to inspire students own arrangements Playing with RH/LH Introduction to the realisation of figured bass Independent wider listening related to given genre Extended questioning in relation to the Elements of Music 	<p>Focus on:</p> <ul style="list-style-type: none"> Use of extended musical vocabulary Student leadership in composition task Notation of syncopated rhythms Independent wider listening related to given genre
ASSESS	Year 7 Concert Final Performance Reflective evaluation of Year 7 Concert	Baseline Theory Test Performance of Pachelbel's Canon in D	Listening Test Homework Project	Contextual/Listening Test Performance of Compositions	Contextual/Listening Test Performance of 'Spring'	Contextual/Listening Test Performance of Compositions

	Autumn One - Experimental Music	Autumn Two - Reggae	Spring One - Film Music	Spring Two - Songwriting (Candlemas)	Summer One - Western Classical: Classical	Summer Two - Jazz and Blues
Year 8	<p>Key focus:</p> <ul style="list-style-type: none"> To introduce the genre of experimental music How to develop coherent structure in music To create Musique Concrete <p>Key content:</p> <ul style="list-style-type: none"> To analyse the organisation of sound in various experimental music To understand how rhythms can be used as a unifying device Understanding common structures in music such as: Ternary, Binary, Rondo and Through Composed Study of set works: John Cage's <i>Three Dances for Two Prepared Pianos</i>, STOMP, Billie Eilish's <i>Bad Guy</i> 	<p>Key focus:</p> <ul style="list-style-type: none"> To understand the influence of Bob Marley on Jamaican music To understand the origins of Reggae music To focus on the use of Primary Chords <p>Key content:</p> <ul style="list-style-type: none"> To listen to Reggae music and distinguish the main features of the genre including off-beat rhythms and the use of primary chords, being able to aurally identify chord changes in songs To understand how to construct primary triad chords To rehearse and perform as a group, Bob Marley's <i>One Love</i>, demonstrating the features of Reggae music Study of set works: Bob Marley's <i>No Woman, No Cry</i>, <i>Three Little Birds</i> and <i>One Love</i> 	<p>Key focus:</p> <ul style="list-style-type: none"> To understand how music and moving images work together to create meaning To understand what a leitmotif is To compose music to a given video stimulus Music Technology <p>Key content:</p> <ul style="list-style-type: none"> To listen to and analyse the effect of film music To introduce the leitmotifs, its origins and role in film music Applying compositional devices such as pedal notes and cluster chords to a film score Study of set works from a selection including: Williams' <i>Star Wars</i>, Schindler's <i>List</i>, Oldfield's <i>Tubular Bells</i>, Steiner's <i>Gone with the Wind</i>, Michael Giacchino's <i>Up</i> 	<p>Key focus:</p> <ul style="list-style-type: none"> To understand the importance of Music in the liturgy Songwriting to a given stimulus To understand chords and chord sequences <p>Key content:</p> <ul style="list-style-type: none"> Study of the liturgical calendar To identify rhythmic patterns in lyrics to create poetic metre To recognise and build major and minor triads to form chord sequences Study of set works from a selection including: <i>Lead Kindly Light</i>, <i>This Little Light of Mine</i>, <i>Shine Jesus Shine</i> and <i>Light of the World</i> 	<p>Key focus:</p> <ul style="list-style-type: none"> To understand the key features of the Classical Period and how it developed from the Baroque Period To introduce the great composers of the Classical Period To introduce Theme and Variations <p>Key content:</p> <ul style="list-style-type: none"> Study of set works from a selection including: Mozart's variations on <i>Ah! Vous dirai-je maman</i>, Mozart's <i>Eine Kleine Nachtmusik</i>, Mozart's <i>Horn Concerto in Eb</i> To explore how a theme is constructed To study compositional devices for variations such as: ornamentation, passing notes, changing rhythm and tempo 	<p>Key focus:</p> <ul style="list-style-type: none"> To introduce the Blues and its origins To highlight the importance of the music of the Blues in the context of the slave trade Improvisation performance skills <p>Key content:</p> <ul style="list-style-type: none"> To understand the significance of spirituals and perform one as a class To learn and perform the 12-bar Blues Using the Blues scale to improvise melodies Study of set works from a selection including: <i>Wade in the Water</i>, <i>Nobody Knows the Trouble I've Seen</i> and James Brown's <i>I Feel Good</i>, Dave Brubeck's <i>Take Five</i>
HPA Focus challenge	<p>Focus on:</p> <ul style="list-style-type: none"> Extended questioning in relation to the Elements of Music Sophisticated use of compositional devices and structures Creating musical interest through the exploration of timbre Articulating the compositional process through written analysis Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Transposing Primary chords into various keys Extended questioning in relation to the Elements of Music Adding rhythmic interest to chordal accompaniments Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Extended questioning in relation to the Elements of Music Sophisticated use of advanced compositional and music technology devices such as panning and equalisation Extended written analysis Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Student leadership in Mass Instrumental reflections Sophisticated use of advanced chord progressions using extended chords, inversions and varied rate of harmonic change Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Sophisticated use of advanced variation devices such as: altering the melody from major to minor, using rhythmic/melodic augmentation or diminution and adding an ostinato accompaniment Performance of variations on won instruments Following an orchestral score – using miniature scores of classical composers' works such as Haydn, Mozart and Salieri Independent wider listening related to given genre 	<p>Focus on:</p> <ul style="list-style-type: none"> Student leaders in call and response for spirituals Sophisticated improvisational skills Independent wider listening related to given genre Exploration of variations on the walking bass line

ASSESS	Performance of Experimental Composition Written analysis of student compositions/identification of structures	Listening Test Performance of <i>One Love</i>	Listening Test Assessment of Compositions using Music Technology	Performance of Candlemas songs	Contextual/Listening Test Performance of Theme and Variations	Contextual/Listening Test Performance of improvisations over the 12-bar Blues
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