

Music 5 Year Curriculum Map

Intent

All students follow the Music curriculum in Key Stage 3. They will build on their KS2 learning in primary school with more complex rhythm work and singing activities. Taught by specialist musicians who understand the breadth of musical interest within this local community they will be taught how to play the keyboard, have opportunities to learn guitar and drums and participate in steel pan planning and be in a Gospel choir. Our intention is to foster a life-long love of Music whether they choose to continue with it in year 10 and 11 or not. Students who choose to study GCSE Music will have weekly lessons on their instrument or voice and will follow a curriculum which explores earlier topics in more depth and prepares them for further study. Our aim is to develop good, musical study habits and routines which will serve students well not just at school, but for the rest of their lives, having a hobby and artistic outlet. Our students here at Conisborough College, bring with them a rich and diverse range of backgrounds and experiences with them to school; our curriculum – and extra-curricular activities - have been written to connect with all students and value music from all traditions.

Implementation							
The music curriculum is delivered through a blend of practical and theoretical learning, ensuring a comprehensive understanding of the subject. Students engage in instrumental practice, ensemble work, and composition, supported by the use of technology such as Digital Audio Workstations (DAWs) to explore modern music production. Lessons are carefully sequenced to build skills progressively; for example, Key Stage 3 begins with foundational elements like rhythm, melody, and basic notation in Year 7, moves to harmony and texture in Year 8, and culminates with composition and analysis in Year 9. This spiral curriculum approach ensures that key concepts, such as scales, rhythm, and chord structures, are revisited at increasing levels of complexity, committing them to long-term memory. Topics are taught at specific points to align with cognitive readiness and skill development, enabling students to make connections between theory and practice. To prepare students for further study, Key Stage 3 emphasizes transferable skills such as creativity, critical listening, and teamwork, ensuring a smooth transition to advanced levels like GCSE. For those not continuing music beyond Key Stage 3, the curriculum provides a solid foundation of musical knowledge and cultural appreciation, fostering lifelong engagement with music as a listener, performer, or creator. Students enjoy making music using our steel pans, our class set of djembe drums, the wide range of samba instruments, keyboards, pianos and music tech and production facilities.							
Term	1	2		3	4	5	6
Year 7	<div><b>Rhythm &amp; Pulse</b></div> <div>Students begin to develop the creative controlling of musical sounds and learn about organised metre, duple and triple time signatures. They also develop an understanding of the key terminology for note values and respond to rhythmic notation. This is relevant at this point before we add in more complexities.</div>	<div><b>Singing &amp; The Elements</b></div> <div>Students move from strong rhythmic grounding, clapping, drumming, chair drumming, motor coordination to melodic work. Focusing on singing, we look at the key elements of music. The acronym of MAD T Shirt is introduced (melody, articulation, dynamics, texture, structure, instrumentation, rhythm and tempo). Each week these are studied in more depth through listening and practical work.</div>	<div>Assmnt.</div>	<div><b>Keyboard &amp; The Elements</b></div> <div>Previous work on the musical elements from last term is regularly re-visited, but now with a focus on developing keyboard skills, students are taught how to read musical notation to perform. Gradually, more complex pieces (such as accidentals, using both hands), are included and class performances encouraged.</div> <div>Students being to develop the skills of assessing performance.</div>	<div><b>Ensemble Playing (Musical Futures)</b></div> <div>Students now have an opportunity to combine their drumming, vocal and keyboard skills in band work - using Musical Futures PlayAlong resources - always with a view to performing to others, recording and evaluating their performances.</div>	<div><b>Melody, Pitch &amp; Patterns (O Fortuna)</b></div> <div>Students begin to understand the organisation of pitch to create coherent melodies. This is reinforced through the further development of keyboard skills. Carl Orff’s ‘O Fortuna’ is studied – an accessible piece of classical music with which students are often familiar.</div>	<div><div>Assmnt.</div><div><b>Hooks &amp; Riffs</b></div><div>Students begin to explore the tools of making a composition original and interesting. The use of riffs encourages them to listen to other composed ideas as well as create their own original riffs. These short melodic ideas are used to develop keyboard skills and melodic phrases.</div></div>

<b>Year 8</b>	<b>Tonality</b>  Students begin to explore major and minor keys and how these are used by composers. These are important tools for developing notation to the next level and also having a good understanding of how to manipulate chords and chord shapes. Building upon the knowledge from Year 7 the language around Sonority/Timbre is explored so that music may be described and analysed with more nuance.	<b>Classical Structure</b>  Students develop further their understanding of form and structure. Not only are they able to identify binary and ternary form but begin to use these to shape their compositions and improvisations. Students also begin to explore how key musical devices such as repetition and other forms of contrast influence structure and design.		<b>Ensemble Musician (Reggae)</b>  <ul style="list-style-type: none"> <li>Building on students’ understanding of metre and rhythms we explore more complex rhythmic features and patterns. Syncopation and the genres which extensively use this rhythmic device (such as reggae and calypso and polyrhythmic music).</li> </ul>	<b>Ensemble Musician (Musical Futures)</b>  Students use their drumming, vocal and keyboard skills to engage in band work - using <i>Musical Futures</i> slides - always with a view to performing to others, recording and evaluating performances.	<b>Ensemble Musician (Blinding Lights Project)</b>  The concept of <i>Melody-Chords-Bassline-Beat</i> fitting together, forming the basis of the rock band, is a focus of the lessons – and texture in general. Students move beyond recognising these separate layers to appreciating the <i>value</i> of each part – and the way the layers interact. Students learn the constituent parts of ‘Blinding Lights’ and perform a simple arrangement of the song.		<b>Creative Musician (Black Music in America)</b>  This unit explores the roots music from which pop music developed, particularly music from across the West Indies, Jazz and blues. Blues scales, blue notes and chromaticism are taught in a practical way. All students learn how to perform the standard 12-bar blues structure.
<b>Year 9</b>	<b>What Makes a Good Song I ?</b>  Students study and perform a range of popular repertoire on keyboards, bass, drums and voice) to explore what makes a good song. Beginning with song structure, we move on to look at the functional role of primary and secondary chords	<b>What Makes a Good Song II ?</b>  Building on the work on structure and chords, we look at some classic songs and introducing EDM as a genre we focus on Texture, Lyrics, Hooks, Riffs, Motifs and Intervals. Students are		<b>What Makes a Good Song? (DAW)</b>  Students are taught how to make music digitally using a DAW (digital audio workstation). They are introduced to Lewisham’s online learning platform <i>YuStudio</i> and <i>YuMu</i> .  They begin by re-creating simple drum beats in Quickbeats and then progress to adding and editing MIDI parts.	<b>Film Music</b>  Students explore how music and effects are used in abstract and concrete ways to enhance film, developing the command of musical elements to develop their understanding of music as a medium to represent ideas, people and places. The cliches and devices of film soundtracks are studied (e.g. horror, comedy, Western)  Students are given opportunities to learn how to perform extracts from famous soundtracks such as <i>28 Days Later</i> .  Specific vocabulary for this topic (micky-mousing, diegetic, leitmotif, motivic development, underscoring) is studied.	<b>Video Game Music</b>  Students study the development of the VGM genre and its development from 8-bit computer chip sound to the orchestral score for contemporary games.  The study of early 8-bit music is a useful platform for students to appreciate how with the minimum of resources a successful and memorable score can be produced  Students develop the language ability to further appraise their own ideas and that of others exploring possible alternatives for improvements through influences of other compositions		<b>Step Up to GCSE/ Musical Futures</b>  Students in this half term are encouraged to make use of practice rooms, working in small groups to prepare their own compositions.  Resources from <i>Musical Futures</i> are used which students can continue with at home.  Beginning, initially, with copying tracks, students’ assignments progress to the production of imaginative covers.

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<b>Year 10</b>	<p><b>Step up to GCSE Music (in context of Popular Song component)</b></p> <p>Students explore the rudiments required for Composing, Listening and Appraising at GCSE level . To ensure that all have a solid foundation and grounding in the rudiments of music we begin the course by revising the way music is written down, treble and bass clefs, rhythmic notation, notation software and how to produce a score.</p> <p>In practical lessons students use notation to perform a well-known pop song, such as Adele’s <i>‘Rolling in the Deep’</i>. This develops ensemble performing skills and provides an opportunity for students to articulate what they are doing using subject-specific vocabulary.</p>	<p><b>Step up to GCSE Music II (in context of Popular Song component)</b></p> <p>Students explore the rudiments required for Composing, Listening and Appraising at GCSE level and how to describe music, accurately, using the scaffold of ‘MAD TSHIRT’ : melody, articulation, dynamics, texture, structure, harmony, instruments, rhythm and tonality.</p> <p>Students continue to perform as a group in class each week. They are required to record their first solo item. This allows us to use the language of GCSE assessment and set appropriate targets.</p> <p>With a concert at the end of this term, we use this as an opportunity to prepare items to a high standard for public performance.</p> <p>Our GCSE set work ‘Africa’ by Toto is introduced (broad-brush stroke) Students learn the words to the song and form an ensemble to perform the chorus.</p>		<p><b>Forms and Devices</b></p> <p>Students learn the meaning of ‘Western Classical Tradition’ and why it is important. They are taught the forms and devices required by the syllabus and the typical musical devices used by composers, with examples for them to perform themselves.</p> <p>Students begin to learn the requirements for composing to a set brief, alongside a unit on how to use Logic Pro X (music sequencing software)</p> <p>Students have a broad-brush stroke introduction to their second set work, Bach’s <i>Badinerie</i>. More complex appraising is introduced at this stage to prepare the students for the February assessment. Students begin to develop their aural skills through music dictation.</p>		<p><b>Music for Ensemble</b></p> <p>This unit explores what is meant by sonority, timbre and texture in the context of musical ensembles. Students learn about classical chamber music ensembles, ensembles in musical theatre, jazz and blues ensembles.</p> <p>Jazz styles help us explore more complex harmonies and rhythms.</p> <p>In composing work, students consider arranging their compositions for ensemble groups and beginning the process of preparing for their ensemble performance.</p>	<p><b>Film Music</b></p> <p>Students look at the origin of film music, and the huge industry that has now grown around movies and video games. They learn how it is created and what devices and techniques are commonly used in soundtracks across different genres.</p> <p>Students look at how film composers respond to a design brief and draw parallels to their own early composition work.</p> <p>In this term, students prepare a solo performance of a piece of music. Now, in the final year of the course, work recorded can be submitted for GCSE coursework.</p>		<p><b>Composition 1 completion</b></p> <p>Students review both set works Students complete their composition 1 alongside their evaluation.</p> <p>Students plan and rehearse their ensemble performance.</p>
<b>Year 11</b>	<p><b>Set Works and Coursework</b></p> <p>Students are introduced to the Eduqas composition brief and are taught how to plan the assignment, beginning with structure and genre.</p> <p>Performing and composing final choices are made this term and draft / final recordings are produced.</p> <p>Both set works are revisited, but with the focus being on the Appraising examination.</p>	<p><b>Set Works and Coursework</b></p> <p>Exam items can be prepared to be performed and recorded both for the GCSE exam but also for public performance in the end of term concert.</p>	<i>Mock 1</i>	<p><b>Music for Ensemble</b></p> <p>This AoS is revisited, with the focus being on the Appraising examination.</p> <p><b>Ensemble Performance</b></p> <p>Parallel to the AoS, <i>Music for Ensemble</i>, students are also preparing their own ensemble performances.</p>	<i>Mock 2</i>	<p><b>Popular Music</b></p> <p>This AoS is revisited, with the focus being on the Appraising examination.</p> <p>Students prepare scores, lead sheets, annotated screenshots for exam submission.</p>	<p><b>Film Music</b></p> <p>This AoS is revisited, with the focus being on the Appraising examination.</p> <p><b>Exam Preparation</b></p> <p>Examiners’ reports, past papers, mock papers and specimen Appraising tests are studied to prepare students for the final, Appraising exam in June.</p>		

**Impact:**

*Listening: Students, as they progress in their listening and appraising work, articulate their thoughts and ideas using broader, subject-specific vocabulary – with increasing accuracy. These thoughts and ideas show a growing awareness of wider listening and reading and where the music sits, culturally.*

*Progress in performing is seen and heard as students perform longer, more advanced repertoire which uses their instrument creatively. They start to produce a convincing solo performances and be a valuable member of an ensemble.*

*Composing progresses from working with pre-composed loops and sections to students generating and developing their own ideas. All composition work is grounded on an understanding of genre and wider listening. Progress is seen in the creation of coherent, extended, formally designed pieces.*

*Studies show that a music education enhances cognitive development, improves memory, fosters creativity, strengthens discipline, and boosts academic performance, emotional intelligence, and teamwork skills.*

*There are a number of indicators which can be used to measure how well our intent is achieved:*

- 1. **Student Outcomes and Progress:**
  - a. Analyse assessments, coursework, and exam results to see if students are meeting intended learning objectives.
  - b. Compare progress data against the expected standards and benchmarks.
- 2. **Student Feedback:**
  - a. We carry out written student voice surveys to assess student understanding and satisfaction with the subject.
  - b. Ask reflective questions about what they’ve learned and how they apply it.
- 3. **Teacher Observations:**
  - a. Monitor participation and engagement during lessons.
  - b. Track improvements in skill levels, critical thinking, and creativity in class activities.
- 4. **Extracurricular Participation:**
  - a. Evaluate involvement and participation in clubs, performances, concerts, and projects related to the subject.
- 5. **Real-World Applications:**
  - a. Assess how students apply their knowledge in real-world scenarios, e.g., forming their own band, writing a song in their own time.

**Outside Engagement in the Subject:**

- 1. **Extracurricular Programs:**
  - a. Students may join clubs, or workshops such as Lewisham Young Producers project.
- 2. **Independent Learning Activities:**
  - a. Reading books, journals, or online articles related to the subject.
  - b. Watching documentaries, YouTube tutorials, or podcasts for deeper exploration of topics.
- 3. **Cultural Engagement:**
  - Visiting museums, exhibitions, attending concerts.
- 4. **Community Involvement:**
  - a. Volunteering, work experience, or participating in community projects, participation in church worship group.
- 5. **Creative Outputs:**
  - a. Producing subject-related creative work, e.g., composing music, and sharing it with peers or online platforms.