

## NKS Music Curriculum Map 2022-3

The purpose of studying music at NKS is to enrich our students' cultural world view by exposing them to a wide range of music whilst equipping them with skills which allow them to participate in music performance and composition to the best of their abilities and to appreciate music in the wider world.

### Year 7

**Prior to joining NKS:** Students will have had a varied experience of music education depending on their primary school provision from the 46 feeder primary schools. Some may also take private lessons; others may not have had any specialist music teaching at all. Music is taught as a practical subject, the physicality of which reinforces theoretical concepts behind the practical. Students begin with studying rhythm and the rudiments of notation, progressing through pitch notation and keyboard skills to more in-depth musicology with units on Jazz/Blues, Film and game music and a performance project. Cross curricular links with history, civil rights, maths, science and languages are made in each unit which opens prior knowledge gates and reinforces long term memory links.

|  | <b>Term 1</b>   | <b>Term 2</b>  | <b>Term 3</b>  | <b>Term 4</b>   | <b>Term 5</b>  | <b>Term 6</b>   |
|--|---|--|--|---|--|---|
|  | <b>Rhythm</b>   | <b>Notation</b>  | <b>Keyboard Skills</b>   | <b>Jazz and Blues</b>   | <b>Folk Music</b>  | <b>Music for Dance</b>  |
| <b>Content - Knowledge and Understanding</b> | Western classical rhythm notation and note names, subdivisions to semi-quaver<br>Maintenance of steady pulse under more complex rhythm<br>Read basic rhythm patterns, aural dictation of rhythm | Score reading – part following and identification<br>solfege signals and pitch definition, rh melody playing without letter additions,<br>singing 2 part, independently.<br>Development of polyphony as melodic structure. | Chord construction, Progressions and cadences.<br>Drone and melody performing and composing.<br>Solfege and aural dictation skills<br>Keyboard instruments and music through the ages. | 12 bar chord progression building on chords I, IV and V<br>Improvisation of melody over 12 bar structure<br>History of jazz and blues and development of 12 bar structure.<br>Jazz as a social movement | Intro to compound time, drone bass<br>Ternary/Binary/Call and Response forms<br>Hemiola<br>Sea Shanties and music for work<br>Instruments for folk music | Dances from around the world,<br>Syncopation, hemiola, simple and compound time<br>Playing in 2 or more parts, score reading and analysis                             |
| <b>Skills and Concepts</b>                   | Cross rhythm and polyrhythmic texture performance<br>Ensemble performance<br>Metacognition of rehearsal process<br>2 and 3 part choral singing, breath technique and voice production           | Melody - conjunct and disjunct movement<br>Phrase completion, call and response<br>Development of metacognition of rehearsal process.<br>Breath technique and voice production   | Harmony and Chords, I, IV and V chords in basic major keys<br>Introduction of the concept of cadence<br>Keyboard technique and reading of notation                                     | Identifying 12 bar structure<br>Building keyboard technique with l.h. bass pattern.<br>Reading notation without assistance<br>Composing using 12 bar structure  | Identify suitable instrument ensembles<br>aural instrumental identification<br>Tonality/rhythm dictation<br>Building on keyboard skills and notation     | Performing on instruments<br>variety of dance melodies,<br>Learning english country dance<br><br>Aural determination of voice types, instrumentation, pitch dictation |

|                                 |  |  |   |   |   |   |
|---------------------------------|--|--|---|---|---|---|
|                                 |  |  | Composing and playing using chords.         |   |   |   |
| <b>Assessment</b>               | Baseline Performance<br>Progress ladders maintained through all terms.                 | Performance assessment   | Performance assessment                      | Appraising task                             | Composition assessment                      | Composition and summative appraising        |
| <b>Enrichment and Extension</b> | Full extra curricular programme open to all<br>Carol service participation for singers | Carol service participation offered to all.<br>Full extra curricular programme (see below) | Full extra curricular programme (see below) | Full extra curricular programme (see below) | Full extra curricular programme (see below) | Full extra curricular programme (see below) |

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### Year 8

**In year 8** students consolidate concepts and skills from year 7 and earlier and begin to apply them in a range of different contexts. More advanced concepts are introduced, allowing development from prior knowledge. Music technology is introduced, using a DAW and other specialist software. Study skills are emphasized with a greater proportion of independent rehearsal and self-determination, culminating in an independently research based composition project. Practically, greater independence is also encouraged, with the Band project being performance based with a public performance goal in T4. Progression through the music curriculum into GCSE is encouraged with all students having opportunities to perform and compose throughout the year.

|  | <b>Term 1</b>          | <b>Term 2</b>     | <b>Term 3</b>     | <b>Term 4</b>    | <b>Term 5</b>    | <b>Term 6</b>              |
|--|------------------------|-------------------|-------------------|------------------|------------------|----------------------------|
|  | <b>Musical Theatre</b> | <b>Minimalism</b> | <b>Music Tech</b> | <b>Bass Clef</b> | <b>Band Dojo</b> | <b>Independent project</b> |

|  |   |   |   |  |   |  |
|--|---|---|---|--|---|--|
| <b>Content - Knowledge and Understanding</b> | Song structure and type. Differing vocal types and styles of singing. Arranging music for ensemble. Major/minor keys. Compound and simple metre | Minimalism as a reaction to overt Romanticism and 12 tone technique. Use of phase shifting, cells,                      | Concerto form and cadenza development. Use of retrograde/inversion as composition technique.  | Reading bass clef notation, adding bass line to existing melody<br>Basic harmonic progressions<br>Drone, alberti and ground bass | Texture – Homophony/Monophony/Heterophony/Polyphony<br>aural identification and definition. Arrangement techniques                                      | Three mini projects focusing on Listening, Composing and Performing to a brief   |
| <b>Skills and Concepts</b>                   | Performance skills, aural training and learning. Ensemble performance skills. Phrasing, vocal style differentiation depending on context        | Listening and appraising skills, metre, tempo, instrumentation, phase shifting, performing clapping music/Anna Meredith | Mixing and scratching, performance and composition of solo section of concerto for turntables and orchestra. Music tech operation/DAW | Ensemble work in small groups, rehearsal techniques and metacognitive practice. Performing in front of live audience.            | Play and perform in ensemble contexts. Improvise and compose music for a range of purposes. Listen with attention to detail and increasing aural memory | Keyboard or other instrumental composition using techniques and skills from years 7 and 8 incl. Notation, range, periodicity |
| <b>Assessment</b>                            | Self-assessment via PLC   | Listening assessment  | Composition   | Self-assessment via progression through belts  | Composition   | End of year listening exam   |
| <b>Enrichment and Extension</b>              | String group tuition offered to year group<br>Full extra curricular programme (see below)   | Carol service participation offered to all  | Full extra curricular programme (see below)   | Full extra curricular programme (see below)  | Full extra curricular programme (see below)   | Full extra curricular programme (see below)  |

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## Year 9

**Year 9 students** continue to develop the skills and knowledge base from years 7 and 8. Topics are covered in more depth, with more challenging concepts being introduced as their experience grows. Performance remains central to music classes, with opportunities to demonstrate skill both in class and in extra curricular activities. Those who choose GCSE music are encouraged to perform as widely as possible in and out of school. Composition skills are expanded from those already developed, students are encouraged to think systematically and independently about compositional techniques. Music technology experience is reinforced with additional DAW and software skills being taught.

|  | Term 1   | Term 2   | Term 3  | Term 4   | Term 5  | Term 6   |
|--|--|--|---|--|---|--|
| <b>Content - Knowledge and Understanding</b> | Revision of theory concepts eg: notation, scales, key signatures, time signatures, intervals.<br>Forms and Devices - Intro to music history – Early (plainsong/ cantus firmus/neumes/movable do) | Intro to cadences and composing.<br>4 bar melody<br>Music for Ensemble – chamber music/vocal ensembles/baroque ensembles<br>Music of the Renaissance – madrigals/chamber music/instrumentation | Bach set work - analysis<br>Baroque music, ensembles, styles, background and context, instrumentation, ensemble playing of exemplar pieces<br>Expansion of 4 bar melody, forms and variations | Pop and Fusion- Techniques and ensembles, structures, context and background<br><br>Classical music background and context, ensemble playing of exemplar pieces<br>Composition elements, harmonisation of melodies | Toto set work - analysis continuation of pop and fusion analysis, harmonic and structural features<br><br>Romantic music background and context, ensemble playing of exemplar pieces<br>Composition elements, harmonisation of melodies | Film music - foley, mickey mousing, diagetic music,<br>Analysis of mood using set schema<br><br>Twentieth century music, background and context, minimalism, impressionism, nationalism, serialism<br><br>Composition elements, harmonisation of melodies, composing for film and games from a brief |
| <b>Skills and Concepts</b>                   | Performance techniques, modular composition techniques. Introduction to aural dictation techniques.  | Cadences, key and time signatures, intervals, conjunct and disjunct movement   | Analytical techniques, aural dictation (rhythmic and melodic)<br>Forms and devices of the set work  | Analytical techniques, aural dictation (rhythmic and melodic)<br>Cadences, key and time signatures, intervals, conjunct and disjunct movement  | Performance techniques, analytical techniques, aural dictation (rhythmic and melodic)<br>Cadences, key and time signatures, intervals, conjunct and disjunct movement   | Analytical techniques, aural dictation (rhythmic and melodic)<br>Cadences, key and time signatures, intervals, conjunct and disjunct movement  |

|                                 |  |  |  |  |   |   |
|---------------------------------|--|--|--|--|---|---|
| <b>Assessment</b>               | Baseline test  | End of term listening  | Composition assessment   | Composition assessment   | Performance assessment                      | End of year exam                            |
| <b>Enrichment and Extension</b> | GCSE mandatory participation in extra curricular ensemble. Full extra-curricular programme (see below) | Carol service participation offered to all Full extra-curricular programme (see below) | GCSE mandatory participation in extra curricular ensemble. Full extra-curricular programme (see below) | GCSE mandatory participation in extra curricular ensemble. Full extra-curricular programme (see below) | Full extra-curricular programme (see below) | Full extra-curricular programme (see below) |

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#### Year 10

|  | <b>Term 1</b>   | <b>Term 2</b>  | <b>Term 3</b>   | <b>Term 4</b>  | <b>Term 5</b>   | <b>Term 6</b>   |
|--|---|--|---|--|---|---|
| <b>Content - Knowledge and Understanding</b> | Baroque period characteristics, instrumentation, forms, structures with specific study pieces | Intro to cadences and composing. 4 bar melody Music for Ensemble – chamber music/vocal ensembles/baroque ensembles | Bach set work - analysis Baroque music, ensembles, styles, background and context, instrumentation, ensemble playing of exemplar pieces Expansion of 4 bar melody, forms and variations | Pop and Fusion- Techniques and ensembles, structures, context and background Composition elements, harmonisation of melodies | Toto set work - analysis continuation of pop and fusion analysis, harmonic and structural feature Composition elements, harmonisation of melodies – stylistic composition | Film music - foley, mickey mousing, digetic music, Analysis of mood using set schema Composition elements, harmonisation of melodies, composing for film and games from a brief |

|                                 |  |   |   |  |  |  |
|---------------------------------|--|---|---|--|--|--|
| <b>Skills and Concepts</b>      | Aural dictation for pitch and rhythm. Aural perception, basic harmony and cadences continuously through the year | Cadences, key and time signatures, intervals, conjunct and disjunct movement            | Analytical techniques, aural dictation (rhythmic and melodic) Forms and devices of the set work | Analytical techniques, aural dictation (rhythmic and melodic) Cadences, key and time signatures, intervals, conjunct and disjunct movement | Performance techniques, analytical techniques, aural dictation (rhythmic and melodic) Cadences, key and time signatures, intervals, conjunct and disjunct movement | Analytical techniques, aural dictation (rhythmic and melodic) Cadences, key and time signatures, intervals, conjunct and disjunct movement |
| <b>Assessment</b>               | Regular specialist vocabulary testing  | Composition assessment  | Performance assessment  | Listening appraisal  |  | PPE exam   |
| <b>Enrichment and Extension</b> | GCSE mandatory participation in extracurricular ensemble. Full extra-curricular programme (see below)            | Carol service participation offered to all. Full extra-curricular programme (see below) | Full extra-curricular programme (see below)   | GCSE mandatory participation in extra curricular ensemble.   | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)  |

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#### Year 11

|  | <b>Term 1</b>  | <b>Term 2</b>  | <b>Term 3</b>                            | <b>Term 4</b>  | <b>Term 5</b>  | <b>Term 6</b> |
|--|--|--|--|--|--|---------------|
| <b>Content - Knowledge and Understanding</b> | Baroque period characteristics, instrumentation, forms, structures | Music for Ensemble – chamber music/vocal ensembles/baroque ensembles | Pop and Fusion-Techniques and ensembles, | Revision of Forms and devices, Bach set work and music for ensembles | Revision of Pop and Fusion, Toto set work and Film music |               |

|                                 |   |  |  |   |   |   |
|---------------------------------|---|--|--|---|---|---|
|                                 | with specific study pieces<br>Bach set work   |  | structures, context and background   |   |   |   |
| <b>Skills and Concepts</b>      | Performance of solo work for exam recording. Composition first draft. Exam technique, long answer questions | Aural dictation technique reinforcement. Specialist vocab reinforcement. Appraising techniques for AoS4. Performance metacognition. Composition redrafting after feedback. | Ensemble performance recording. Composition refinement and submission<br>Exam technique comparison questions | Exam technique                              | Exam technique                              |   |
| <b>Assessment</b>               | Performance submission  | PPE exam   | Composition submission   | PPE exam                                    | Aural dictation assessment                  | Final exam                                  |
| <b>Enrichment and Extension</b> | GCSE mandatory participation in extra-curricular ensemble. Full extra-curricular programme (see below)      | Carol service participation offered to all<br>Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below) | Full extra-curricular programme (see below) | Full extra-curricular programme (see below) |

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#### Year 12

|  | Term 1 | Term 2 | Term 3 | Term 4 | Term 5 | Term 6 |
|--|--------|--------|--------|--------|--------|--------|
|  |        |        |        |        |        |        |

|  |  |   |   |  |  |   |
|--|--|---|---|--|--|---|
| <b>Content - Knowledge and Understanding</b> | Haydn/Mendelssohn set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1950s<br>Composition/Harmony | Haydn/Mendelssohn set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1960s                               | Haydn/Mendelssohn set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1970s | Haydn/Mendelssohn set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1980s                              | Debussy/Poulenc set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1990s                      | Debussy/Poulenc set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 2000s |
| <b>Skills and Concepts</b>                   | Modulation, cadences and how to incorporate them<br>Identifying features of genre in terms of the elements of music                        | Reading lead sheets and tabs<br>Key relationships using circle of 5ths<br>Diatonic major and minor chords<br>Rhythmic and melodic aural dictation | Standard structural forms<br>Use of texture and instrumentation<br>Primary and secondary chords and cadences        | Harmonisation using appropriate chords<br>Detailed harmonic analysis<br>Identifying keys and modulations<br>Rhythmic and melodic aural dictation | Transposition including transposing instruments<br>Rhythmic and melodic aural dictation<br>Identifying structure, keys and modulations | Rhythmic and melodic aural dictation<br>Detailed harmonic analysis<br>Stylistic analysis                          |
| <b>Assessment</b>                            | Aural dictation and baseline   | Aural dictation   | Regular practice questions  | Regular practice questions   | Regular practice questions   | PPE   |
| <b>Enrichment and Extension</b>              | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)   | Full extra-curricular programme (see below)   | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)   |

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#### Year 13

|  |               |               |               |               |               |               |
|--|---------------|---------------|---------------|---------------|---------------|---------------|
|  | <b>Term 1</b> | <b>Term 2</b> | <b>Term 3</b> | <b>Term 4</b> | <b>Term 5</b> | <b>Term 6</b> |
|  |               |               |               |               |               |               |



|  |   |  |  |   |  |                  |
|--|---|--|--|---|--|------------------|
| <b>Content - Knowledge and Understanding</b> | Debussy/Poulenc set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1950s                               | Debussy/Poulenc set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1960s                            | Haydn/Mendelssohn set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1970s                  | Debussy/Poulenc set works<br>Development of the symphony in the western classical tradition<br>Rock and Pop 1980s   | Exam preparation   | Exam preparation |
| <b>Skills and Concepts</b>                   | Melody creation and development<br>Identifying features<br>Analysis of tonal and thematic relationships<br>Rhythmic and melodic aural dictation | Orchestral score reading<br>Detailed harmonic analysis<br>Identifying structure keys and modulations<br>Rhythmic and melodic aural dictation | Harmonisation using appropriate chords<br>Performance practice and presentation<br>Refining and completing composition - typesetting | Rhythmic and melodic aural dictation<br>Performance practice and presentation<br>Detailed harmonic analysis<br>Identifying structure keys and modulations | Rhythmic and melodic aural dictation<br>Performance practice and presentation<br>Detailed harmonic analysis<br>Identifying structure keys and modulation<br>Analysis of tonal and thematic relationships |                  |
| <b>Assessment</b>                            | Composition 1 <sup>st</sup> edit  | Composition 2nd edit<br>PPE  | Composition submission   | Live Performance assessment   |  | Appraising Exam  |
| <b>Enrichment and Extension</b>              | Full extra-curricular programme (see below)   | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)  | Full extra-curricular programme (see below)   | Full extra-curricular programme (see below)  |                  |

|               | Lunch  | 3.30pm   |
|---------------|--|--|
| Monday        | Y9 Ensemble  | Jazz quartet G16                                     |
| Tuesday       | Ukulele Orchestra G16                                | Choir<br>G16   |
| Wednesday     | <i>School of Rock G15</i><br><i>Y10 Ensemble G16</i> | <i>Junior Jazz Band G15</i><br><i>Drum Corps G16</i> |
| Thursday      |  | String Group G15                                     |
| <b>Friday</b> |  |  |