

Intent

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. At Trinity Academy, the music curriculum aims to cultivate analytical skills through listening and appraising activities. We span a wide range of musical styles, allowing students to form their own musical tastes, discriminating and analysing the art for themselves.

Regular composing and performing build self-confidence, creativity and sense of achievement. Students regularly perform in lessons, assembly, concerts, competitions both within the academy and across other schools in London. Our practice rooms and wide variety of musical instruments are in constant use from musicians and ensembles in the school. Programmes such as Trinity Brass and the Arts Award (in conjunction with Pegasus Opera Company) provide students with an opportunity to grow as a musician and develop these performance skills.

Our state-of-the-art IT suite provides software and equipment for students to compose, record and create their own music. Working in lessons in a variety of topics spanning from *film music* to *remixing*, students are given the opportunity to experience a modern sense of music production. This composing in and outside lessons has led previous students to earn work experience places with Spotify, win international remix competitions, and released their own compositions digitally.

Aims

As with all subjects at the Academy, music places knowledge at the centre of the curriculum. Referencing the national curriculum's framework, maximising opportunities to improve student's cultural capital, challenging all abilities through calculated differentiation, and sequencing topics to build a foundation for students to study AQA Music has resulted in a music curriculum focussed on the following three areas:

- Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.
- Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.
- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Implementation

Key stage 3

	Autumn I	Autumn II	Spring I	Spring II	Summer I	Summer II
7	"Listening, Composing and Performing"	"The Elements of Music"	"The Blues"	"Pentatonic Music"	"Reggae"	"Electronic Music Composition"

<p>Primary provision may vary, however students will most likely have rudimentary experience of singing, performing basic parts on an instrument, and timing.</p> <p>Correct piano performance techniques.</p> <p>Correct singing techniques, including projection and pronunciation.</p> <p>Correct guitar performance techniques.</p> <p>Reading of basic musical parts.</p> <p>Performing as an ensemble, reading and performing music from lead sheets, describing features of music verbally and through written work.</p> <p>How to practice and care for a musical instrument</p>	<p>Basic of chords and melody.</p> <p>Basic key terminology for dynamics and tempo.</p> <p>The introduction and overview of dynamics, rhythm, structure, melody, instrumentation, texture and harmony – and how these are used in Music.</p> <p>The articulation of describing musical features utilising the elements of music.</p> <p>Keywords from this topic will be utilised throughout the rest of the students musical education.</p>	<p>Formation of chords, relationship between melody and Harmony.</p> <p>History of Blues music and cultural significance in America. Performance styles, riffs and techniques. Approaches to composing Blues Music.</p> <p>Improvisation. The chronology of North American Music from 1800 – modern day. The role (and pitch position) of a bassline in composition.</p> <p>Experience using Cubase compositional software.</p>	<p>Motifs and their role within composition.</p> <p>Indonesia’s geographical location in Asia.</p> <p>The pentatonic scale.</p> <p>Composition of motifs.</p> <p>Heterophonic textures and layering.</p> <p>Traditional Gamelan instrumentation.</p> <p>Non-western approaches to structure, texture, tonality and phrasing.</p> <p>This topic feeds directly into the study of ‘Minimalism’ in 2nd Form HT5.</p>	<p>Formation of triad chords.</p> <p>Harmonic vamping.</p> <p>Traditional verse & chorus song structure.</p> <p>Cultural significance and history of Reggae music.</p> <p>Genre specific techniques (The skank, bubble-rhythm...etc)</p> <p>Lyric writing techniques.</p> <p>Approaches to structural composition.</p>	<p>Basic use of some compositional software.</p> <p>Utilising selections of scales and chords to compose.</p> <p>Historical context and musical features of various electronic music styles.</p> <p>Use of samplers and synthesizers within a software environment.</p> <p>Subtractive arrangement.</p> <p>Use of Cubase.</p> <p>Basic synthesis, programming of drum machines and samplers, and effects processing.</p>	
<p>∞</p>	<p>“The Elements of Music Developed”</p>	<p>“Cartoon Music”</p>	<p>“Spirituals and Gospel”</p>	<p>“Western Classical”</p>	<p>“Minimalism”</p>	<p>“Rap”</p>

Trinity Academy
Curriculum map – Music



<p>The articulation of describing musical features utilising the elements of music. The role and use of sheet music in performance.</p> <p>The developed and complex look at dynamics, rhythm, structure, melody, instrumentation, texture and harmony – along with basic reading of sheet music and instrumental sections of the orchestra.</p>	<p>Basic acknowledgement of effective music for moving picture. Making compositional choices based on specific elements of music for optimal effect.</p> <p>Background and history of development of cartoon music. Use of composition techniques such as (appropriate) tonalities, mickey-mousing, ostinatos, chromaticism and instrumentation. Specific film-composing techniques.</p> <p>Use of Cubase software's video functionality. This topic feeds directly into the study of 'Film Music' in 3rd Form HT4.</p>	<p>Historical information and context to slavery in USA during 19th Century. Correct singing techniques and approaches.</p> <p>Historical development of Gospel Music. SATB arrangement in choral settings. Gospel specific techniques such as call & response and imitation.</p> <p>Singing in a SATB setting. Singing as an acapella ensemble. Following of band leader directions in a choral setting.</p>	<p>Formation of melodies through use of a scale. An understanding of how and why Music can change stylistically over time.</p> <p>Overview of classical timeline. Key changes and compositional techniques. Detailed introduction into reading and writing sheet Music and traditional notation.</p> <p>The idea of a 'key' and how this defines the selection of chords and scale that can be used in composition. Unfamiliar time signatures (E.G 6/8 and how these are counted).</p>	<p>Development of classical music leading up to the 20th century. Main features and compositional techniques of Gamelan music.</p> <p>Composing in a polyphonic texture. Use of devices such as motivic expansion, melodic cells, note addition and composing within a mode.</p> <p>Composing modal music. Use of cells to create contrapuntal textures. The use of experimental and non-western approaches to classical composition.</p>	<p>Historical and cultural significance of rap music in BAME. Common social issues tackled in rap lyrics.</p> <p>Historical background in Soundsystem culture (Jamaica and The Bronx). Lyrical composition through use of rhyming couplets and internal rhyme schemes.</p> <p>Collaborative composition. Compositional process of creating lyric-based vocal parts.</p>
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Year 9	“The Elements of Music Extended”	“Developed Classical Composition”	“South American Music”	“Film Music”	“Jazz”	“Remixing”
	<p>The developed knowledge of each musical element, keywords used to describe them articulately. Students will have a basic understanding of key features and workings of sheet music.</p> <p>An extended study dynamics, rhythm, structure, melody, instrumentation, texture and harmony – along with a developed reading of sheet music and composition in a formalised ‘classical’ setting (non-software based) Use of traditional classical sheet music and compositional techniques. The extended EOM keywords covered will be utilised in future KS3 and GCSE topics.</p>	<p>The previous term’s focus on traditional classical composition will be utilised in a software setting. Authentic and typical classical instrumentation.</p> <p>Use of Musescore in classical composition. Melodic and harmony roles of each instrument in a string quartet. Methods for approaching modulation.</p> <p>Composition utilising Musescore. The importance of instrumental roles within an ensemble.</p>	<p>Articulating and performing rhythmic information. South America’s geographical location and basic knowledge of some countries in the continent.</p> <p>Historical contexts and features of Mambo, Samba and other South American genres. Detailed look into various forms of rhythmic notation.</p> <p>Developed rhythmic notation. Structural approaches to performing composing percussion music.</p>	<p>Use of consonant and dissonant harmony – and the effect of this has. The ‘sad’ and ‘happy’ effects of Minor and Major chords.</p> <p>Detailed analysis of Film Music’s stylistic shifts over time. Further exploration of effective film music techniques and production of Films.</p> <p>Modulation of key signatures. Orchestration and instrumentation. Insight into the business workings of the Music Industry.</p>	<p>Formation of chords. Foundation knowledge of Blues development and historical context in North America. Formation of extended chords.</p> <p>Use of multiple scales in improvisation. Key features of Jazz and development from Blues music.</p> <p>Use of multiple scales when composing melodic content. Extended harmony in composition.</p>	<p>Using Cubase. Reading lead sheets and matching chords rhythmically to lyric sheets. Differing approaches for writing for specific genres.</p> <p>Exploration of the use of technology and the studio in modern day music. Utilisation of compositional skills to compose and remix popular songs.</p> <p>Manipulation of audio within a DAW. Rudimentary synthesis and audio processing.</p>

Key Stage 4

Awarding body: AQA

	Autumn I	Autumn II	Spring I	Spring II	Summer I	Summer II
	Introduction to GCSE	'Graceland' – Set Work	Exploring GCSE Composition	AOS1 - Western classical tradition 1650–1910 (and Mozart's Clarinet Concerto)	AOS2 Popular Music and AOS3 Traditional Music	Further Exploration of GCSE Composition
Year 10	Using the EOM to describe pieces of Music. Detailed into DR SMITH ELEMENTS utilising GCSE glossary. <i>Mock GCSE Composition</i> Extended GCSE-level vocabulary required when referring to the musical elements.	Blues and Rock'n'Roll historical context and workings. South African trad. styles and key features. Information on background and historical context of <i>Graceland</i> and related listening linked to Musical Elements. <i>Revising in Lead up to Mock Exam</i> Role of a 'set-work' within AQA GCSE Music.	The relationship between Melody and Harmony in composition. Approaching a composition, addressing and targeting the mark scheme. <i>Mock GCSE Composition</i> Specific musical devices suited to each students 'chosen' elements to focus on.	Historical Context of Western Classical. Common devices used in Classical. Information on background and context of <i>Mozart's Clarinet Concerto</i> and related listening linked to Musical Elements. <i>Mock GCSE Performance</i> Detailed reading of scores. Examining transposing instruments.	Extended GCSE-level vocabulary when describing the elements of music. Detailed look at related genres and styles covered in the AQA examination. <i>Mock GCSE Performance</i> Specific techniques required for harder questions such as melodic dictation.	Which elements to focus on in their composition, and methods for Approaching a composition, addressing and targeting the mark scheme. <i>Mock GCSE Composition</i> Genre and elements focus for their final composition.

	Autumn I	Autumn II	Spring I	Spring II	Summer I	Summer II
Year 11	AOS4 Western Classical Since 1910 and Unfamiliar Listening	GCSE Composition to Brief and Solo Performance Submission	Free Composition and Group Performance Submission (continued into AOS Revision)	AOSs, Set Works, and unfamiliar listening with Exam Technique (continued)		
	Approaches and techniques for answering the AQA style listening paper. Detailed look at related genres and styles covered in the AQA examination. <i>Students begin work on final GCSE Performances</i> Additional styles and genres included in the GCSE examination.	Genre and elements focus for their final composition. Students build on prior composition and performance work to produce final GCSE submissions. <i>Mock GCSE Composition</i> Extended knowledge of the GCSE composition mark scheme.	Musical features of the set works and wider listening. Re-covering set work key information and detailed look at exam technique. <i>Revising in Lead up to Mock Exam</i> Various revision techniques to be used in the run up to exams.	Musical features of the set works and wider listening. Re-covering set work key information and detailed look at exam technique. <i>Revising in Lead up to Actual Exam</i> Various revision techniques to be used in the run up to exams.		