OGAT HINDLEY MUSIC CURRICULUM OVERVIEW

Why is the study of Music important?

The vision of the Music department is to engage and inspire our students to develop a lifelong love of music with exciting, rewarding and varied musical experiences, encouraging our students to enjoy making and listening to music at all times. As a result, we look to increase our students' self-confidence, creativity and sense of achievement as they develop their performing and composing skills and listen with increasing discrimination and critical engagement.

Our music curriculum aims to ensure that all students:
- Perform, compose, listen to and evaluate music across a range of historical periods, genres, styles and traditions
- Learn to sing, play keyboard and guitar, and create and compose music using technology, building upon and developing these skills to become increasingly confident and accomplished
- Understand and explore how music is created using the musical elements

Our curriculum builds on and develops existing skills as they transition from KS2 into KS3 and KS4. The Key Stage 3 course encourages good numbers of students to opt for Music at Key Stage 4 by delivering a dynamic, relevant and challenging curriculum that engages students and prepares them for the content of KS4 Music. The Key Stage 4 course delivered generates very good levels of attainment and encourages students to study the performing arts beyond high school years.

Through both Key Stages, students are given a number of opportunities not only to create and analyse music, but also to reflect upon their own learning and that of others in order to become more accomplished and confident musicians. The course is designed to equip students with enough knowledge and confidence to take more creative risks, developing a deeper appreciation of music as a result.

Our curriculum aims to inspire enthusiasm and motivation as well as a love of learning. It is a fully inclusive subject consistently chosen by large numbers of students for GCSE. There are robust systems in place which provide the structure within which creative learning may flourish in order to achieve the highest possible levels of attainment, as students are motivated to practise and refine their work to the highest standards which is a key part of our pedagogy. students are supported by high levels of technology and are engaged and inspired by visiting professionals.

Music is a universal language, using high levels of creativity. We aim to give our students as many performing opportunities as possible in order to develop their creativity, increase their self-confidence and resilience and give a sense of achievement as part of their personal development. We encourage the skill of independent learning as well as collaboration in groups. We also encourage emotional responses to performing, composing and listening to music. Students experience music from a variety of cultures, as well as linking to SMSC and British values throughout both key stages. Music plays an important part in life at Outwood Hindley with large numbers of students involved in lunchtime concerts and a wealth of extracurricular activities and events.

YEAR 7	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	TERM 1.1: INTRODUCTION TO PERFORMING AND COMPOSING		
Autumn Term	Establishing students' ability to understand written music with a Classical piece as the stimuli. Composing music to a brief and understanding the conventions behind the traditional music of the Blues. Etiquette of listening and appraising others. Using the department marking criteria system.	● Reading staff notation ● Reading chord ● Programming an electronic keyboard ● Developing coordination of both hands ● Performing to their peers ● Listening to and appraising others' performances ● Improvisation	It is established from lesson one that all students are expected to perform as well as listen to and appraise each other's work objectively. This helps to establish the music classroom as a safe space for students to express themselves, as well as the routineS behind peer appraisal. Students are also exposed to some of the musical equipment available to them to create music and will learn the routines behind setting this equipment up that will carry with them throughout their music studies at Hindley.
	TERM 1.2: VOCAL PERFORMING		
	Learning the role a vocalist plays in performances with other vocalists in unison, in parts and as a soloist. Being able to understand the roles of other musical elements of pop music. Developing self-confidence to be able to perform to others.	● Group performing ● Microphone technique ● Appraising music ● Solo performing ● Listening to and appraising others' performances	Following the establishment that the classroom is a safe place to express oneself, it is crucial that students are given this early opportunity to sing with their peers, developing their confidence and ability to take risks and possibly fail without the fear of failure stopping them from trying in the first place.

YEAR 7	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
Spring Term	**TERM 2.1 THE THEORY OF MUSIC**		
	The terminology behind the elements of music and how they apply to all music genres. Exploring these elements through performing, composing, listening activities. Developing a further understanding of the notation of music. Learning how other forms of music notation works, notably the drum editor in Cubase.	● Rhythm ● Pitch ● Harmony/Tonality ● Dynamics ● Composing rhythm patterns using Cubase ● Testing using Music Ace 2 ● Transcribing music ● Performing a piece with accidentals ● Composing chord sequence ● Editing in Cubase for expression	It is important to establish that students understand how music is put together and how it can be explored to create all genres. These core skills will provide the building blocks and vocabulary to be able to better appraise a student's own music and that of others, as well as develop the confidence to explore and experiment creating music with these elements in mind.
	TERM 2.2: INSTRUMENTS OF THE ORCHESTRA		
	Understanding the families and individual instruments that make up a typical orchestra. Appraising the application of individual instruments for characters in a piece by Prokofiev. Developing the knowledge to create a first piece of music on computers using Cubase.	● Differentiate between instrumental families and instruments ● Develop an understanding of the pitch and range of instruments ● Develop an understanding of the timbres of instruments ● Applying this knowledge to create a composition using appropriate instruments to tell a short story ● Composing drums/bass/chords/riffs using Cubase	Being able to differentiate between the timbres of the instruments of the orchestra, as well as understand how those timbres are created will help students access the palette of sounds in order to create appropriately expressive musical compositions that can attempt to tell a short story without the need to use words.

YEAR 7	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
Summer Term	**TERM 3.1: DANGER!**		
	Articulating the musical elements used to create the sense of danger in a variety of musical stimuli. Composing a piece of music to enhance the sense of danger set to a poem based on this theme. Composing and developing ideas during this short composition.	● Composing drums with drum editor ● Composing a suitable chord sequence ● Composing bass patterns ● Composing suitable riffs ● Developing musical ideas ● Creating musical techniques using Cubase ● Microphone technique ● Listening and appraising music	This is a progression from the knowledge of the knowledge and application of the musical elements as well as the first composition created on Cubase in the previous term. This composition has an initial stimulus of the recorded poem, so the purpose of the composition task is to apply the understanding of enhancing the existing material using music. Being the second composition task, the development of musical ideas is encouraged.
	TERM 3.2: KEYBOARD EXPLORATION		
	Performing on the keyboards in two contrasting styles, programming the instrument accordingly for each piece. Using a greater range of notes and chords to extend the performer's repertoire and confidence in the instrument. Exploring the contrast in rhythmic approaches of the two pieces as well as harmonies and tonality.	● Reading keyboard notation ● Reading chords ● Performing on keyboards ● Developing musical coordination ● Playing across a greater range of notes ● Playing syncopation ● Programming keyboards for a given genre ● Listening to and appraising other's work	In this revisitation of performing on the keyboards, the rationale is to build upon the core skills of reading music notation, introducing a wider range of notes to play, a greater palette of chords to play, performing in different genres and performing melodies that are syncopated.

YEAR 8	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	TERM 1.1 DEVELOPING KEYBOARD PERFORMING		
Autumn Term	Understanding that a piece of music originally written for one genre can be rearranged to be performed in another, broadening the range of styles a musician can experience. Music Students will engage with music from Beethoven and Grieg in this term as well as music in ¾ time.	• Reading keyboard notation • Keyboard finger numbers • New chords, including using four-finger chords • Performing a piece in ¾ time • Listening to and appraising other's work	After the summer break, it is of importance for students to recap and recall their existing keyboard performing skills and build upon them by expanding their repertoire and new performing techniques in order to become more accomplished musicians. Students will also recap and recall the routines and expectations of peer assessment, helping develop their confidence in both performing and identifying the areas they and others need to work on through critical appraisal.
	TERM 1.2 VOCAL PERFORMING 2		
	Developing performing repertoire, growing confidence in part singing and solo singing. Understanding and applying the aspects of good stage presence	• Group performing • Microphone technique • Maintaining an individual part with additional simple harmonies • Appraising music • Solo performing • Listening to and appraising others' performances	Much in the same vein as the keyboard performing revisitation, students are embedding the routines and expectations of peer assessment and performing to each other, as well as appraising their experience and repertoire of performing.

YEAR 8	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	2.1: COMPOSING FOR FILM		
Spring Term	The role music plays in complimenting and enhancing the context of the visual aspect of film. Appraising and applying the conventions applied to music to match the visual media. Developing and creating new musical ideas as the story progresses.	● Composing musical elements to compliment/enhance a video stimulus ● Developing and creating new musical motifs to match the changing stimulus and maintain interest ● Composing using Cubase music technology	This challenging project builds from the earlier computer composing learning of Year 7 with a longer piece to be written - ideas need to form , evolve and respond to the video stimulus several times in order to match the content as well as maintain interest from the listener over a much longer period than 15-30 seconds. Students can demonstrate their increasing confidence in composing in this medium, with an increased scope to take further creative risks.
	2.2 GUITAR HEROES		
	Learning the parts of the guitar, playing techniques, guitar notations, ensemble performing etiquette	● Reading guitar chord tablature ● Reading guitar lead tablature ● Picking and strumming ● Performing chords/single line parts ● Ensemble performing skills	For this project, students are (for the most part) learning another brand new instrument, with different notation conventions and playing techniques, as well as learning to perform on their instrument with others in time with a backing track. Students learn key ensemble skills, new playing techniques and provide those who are/become quickly more proficient an opportunity to support their peers in learning these new skills.

YEAR 8	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	3.1 MUSIC OF INDIA		
Summer Term	Music from a different culture, including all the musical conventions and instruments associated with it: Raga scale, tala rhythms, sitar riffs. The concept of musical fusion is explored through the introduction of Bhangra music, promoting the British Values of tolerance and respect for diversity through the teachings of its context.	● Reading keyboard notation of Raga scale music ● Composing Indian percussion tala rhythm patterns ● Composing sitar riff patterns ● Music technology of importing/manipulating samples ● Composing Bhangra dance beat ● Listening to and appraising music	During this learning journey, students are being exposed to music that is largely unfamiliar to them. Through the activities and assessments, students can demonstrate an appreciation and understanding of the musical conventions of this music, broadening their scope of musical influences.
	3.2 MUSIC OF THE AMERICAS		
	Music from more different cultures, including exploring the rhythmic conventions of these styles as well as the cultural context behind these genres. Polyrhythms, syncopation, staccato articulation, skank rhythms.	● Composing polyrhythmic patterns using Cubase ● Keyboard performing, with syncopated rhythms and staccato articulation ● Ensemble practise skills on chosen instrument/voice with others ● Ensemble performing skills	Further to the music of India, students are once again exposed to and given a chance to immerse themselves in the music of another culture. The assessed activities will show if students can take on board additional performance directions, both in written music notation as well as in their role in small ensemble work to produce a group performance.

YEAR 9	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	TERM 1.1 Stars of the Stage		
Autumn Term	Learning the role a vocalist plays in performances with other vocalists in unison, in parts and as a soloist. Being able to understand the roles of other musical elements of pop music. Developing self-confidence to be able to perform to others.	● Group performing ● Microphone technique ● Maintaining an individual part with additional harmonies ● Appraising music ● Solo performing ● Listening to and appraising others' performances	In this final reprisal of vocal performance, students can either perform a piece from a set choice, or practise their own piece. In the lead up to this, there will be focus on students maintaining their part with a moving harmony line of changing intervals to develop their ensemble vocal skills.
	TERM 1.2 Film Music II: The Sequel		
	How music technology is used to provide a precise and enhanced accompaniment to visual media. Appraising and applying the conventions applied to music to match the visual media. Developing and creating new musical ideas as the story progresses to maintain interest appropriate to the context.	● Composing musical elements to compliment/enhance a video stimulus ● Developing and creating new musical motifs to match the changing stimulus and maintain interest ● Identifying specific key points where musical themes change/musical conventions can be applied ● Composing using Cubase music technology	This project builds from the film composition project in Year 8, growing students' confidence in developing musical ideas, as well as being able to identify and provide a specific musical cue to enhance the video stimulus provided. The video clip is over two minutes long, providing a greater opportunity for students to experiment in composing multiple themes as the clip contains a number of scene changes.

YEAR 9	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	TERM 2.1 Podcasting Project		
Spring Term	Learning about the behind the scenes production techniques that go into producing a professional-quality audio broadcast, from the creation of innovative and engaging content to potentially providing a commercially viable product in a competitive marketplace.	● Identifying and appraising the features of a successful advertisement jingle ● Composing their own jingle ● Planning and creating their own podcast content materials ● Appropriate microphone technique ● Interview and presentation skills ● Audio editing, mixing and production skills ● Importing and editing audio samples	With students having experience with the sequencing aspect of using DAW (Digital Audio Workstation) software, this project allows them to learn and experiment with producing and editing with their own live recorded audio as well as existing audio samples. Students are given the opportunity to exercise creative freedom in creating and then realising a project containing own-composed sequenced music, recorded and sampled audio fit for broadcast.
	TERM 2.2 Guitar Heroes Assemble		
	Learning the parts of the guitar, playing techniques, guitar notations, ensemble performing etiquette	● Reading guitar chord tablature ● Reading guitar lead tablature ● Picking and strumming ● Performing chords/single line parts ● Ensemble performing skills	Recapping and recalling from the previous Guitar-based learning in Year 8, students are building upon their instrumental techniques by learning to play 'full versions' of and exploring a wider palette of chords through focussed practice, then performing a wider repertoire of material. Students learn key ensemble skills, new playing techniques and provide those who are/become quickly more proficient an opportunity to support their peers in learning these new skills.

YEAR 9	KEY KNOWLEDGE	KEY SKILLS	RATIONALE FOR ASSESSING THESE SKILLS AT THIS POINT
	TERM 3.1 Electronic Dance Music		
Summer Term	Learning to identify and applying the conventions and production techniques behind creating Electronic Dance Music (EDM). In applying the techniques, students will be using our music technology to sequence parts, edit velocities for expression, manipulate and refine the synthesised sounds, mix, pan and use automation, choose and refine audio effects (reverb, chorus, delay, phaser, flanger, distortion, EQ filter)	● Sequencing drums and pitched parts ● Using/editing samples ● Edit parameters such as velocity ● ADSR editing of synths ● Mixing, panning, automation ● Electronic effects ● Sampling	Electronic Dance Music is created using Digital Audio Workstation software such as Cubase. This style of music is not only popular with our students, but gives them the confidence to create satisfying music that they can go on to explore in even greater depth should they opt to take GCSE Music. Having created a number of shorter projects earlier in KS3, they can apply this knowledge, as well as the new information, to create a full-length, professional-sounding piece of music.
	TERM 3.2 Beatbox & Rap		
	Learning the techniques behind beatboxing and the role it plays in music. Rapping builds students' knowledge of the conventions of rhythm, pulse, rhyme, word play and lyrics, including the context of the history and culture behind rap music itself.	● Performing and creating beatbox patterns ● Microphone technique ● Recording/sequencing ● Lyric writing ● Beat creation from samples ● Performing	By this stage, students have developed enough confidence to express themselves through creating beats and rhythms using their mouths and have enough of a vocabulary and sense of rhythm to create and perform their own rap music. The freedom to create, refine and perform beatboxing rhythms could help with exploring composition of beats at GCSE, as will the confidence gained in creating lyrics that they can take ownership of and record themselves in GCSE Music compositions. Even if students have not chosen to opt, they have explored a platform of expression in a constructive way to articulate their thoughts and feelings.

Guidance on Medium Term Planning & content delivery

In Years 7, 8 and 9, there should be a strong emphasis on practical learning. Each Academy will develop Schemes of Learning that suit the needs of their learners, but all Schemes of Learning must allow learners to achieve the Age-Related Expectation Descriptors for Music. Learners must be given the opportunity to develop their practical skills in Music through practical workshops and creative tasks. Collaborative learning will be key in the delivery of Music with many devising tasks requiring learners to work together on the creation of their work.

Wherever possible, there will be vocational links to professional ways of working (emphasising the need for focus, clear communication and strong listening skills), as well as exposure to professional work from a range of performance companies. Learners must be given the opportunity to perform regularly and again, there should be a clear expectation that the environment should be supportive and productive. Learners will develop their evaluation skills through self and peer assessment following practical performance work in order to develop their skills going forward. Linked to each Praising Stars cycle, there should be a practical assessment where the Age-Related Expectations are used to assess. This information should be shared with learners and they must reflect on their areas of progress, the feedback they have received and their area of focus in future work.

For students who opt to take music for Key Stage 4 in Years 10 & 11, the emphasis still largely remains on practical learning, which comprises 60% of the content of the GCSE course in the form of performing and composing. The confidence developed through Key Stage 3, combined with the greater focus of solely performing on their chosen instrument gives students an opportunity to flourish by refining their performance techniques. For the composition component, students will again develop their confidence in using the composition software used in Key Stage 3 projects through focussed activities in Year 10, leading to their coursework compositions in Year 11.

The listening component again builds upon the learning of Key Stage 3, developing students' confidence in articulating the analysis of musical works. The department's listening booklets guide students through the elements of music, including using all the required terminology associated with each element, with regular retrieval tests to gauge comprehension. The booklets and resources then form the students' own revision materials to use in Year 11, to embed the listening skills they are proficient in, as well as to refine the elements they need to focus on, as signalled by their 'purple pen' marking of the tests. For the second section of the listening and appraising component of the exam, students approach the analysis of the set works in much the same way as the listening booklet in Year 10: Through a curated guide of the notable musical features of the works element by element, building on this to form a strong coherent analysis for each 8 mark questions per set work.

Guidance on key misconceptions / core messages

It is vital that learners in Music understand that, although this is a creative and 'fun' subject, it is also challenging, and will require a mature attitude to master. One of the core messages that should be delivered through this subject is that the performance industry is a genuine business and could provide a viable career opportunity for some learners. This message should be delivered through 'professional' expectations in the approach to practical work and performance, as well as a mature attitude when watching and analysing the work of others. Incorporating case studies of professional performers and creators will also help to reinforce the vocational nature of the subject.

Assessment Objectives - The Key Assessment Objectives for Music are:

Composition
Understanding the use of musical elements to compose music to a given context/audience
Developing confidence in using these musical elements to compose using sequencing software
Listening to and appraising the composition work of their peers
Performance
Performing musical works with skill and accuracy
Developing confidence in performing
Listening to and appraising the performances of their peers
Listening and Appraising
Analysis of strengths and areas for improvement in composition and performance work
Understanding of how musical elements have been used to enhance the work
Target setting to enable progress going forward

Assessment Objective	AO1 Performing: Playing and Singing			AO2 Creating: Composing and improvising			AO3 Critical engagement		
Essential Learning outcome	7.1 Fluency and accuracy	7.2 Ensemble skills	7.3 Notation	7.4 Sounds/timbre	7.5 Elements	7.6 Ideas	7.7 Instruments	7.8 Devices	7.9 Genres
Excelling *Working well above ARE* Trajectory for Grade 8 – 9	Can perform with confidence and in a range of styles on at least two instruments, developing a strong technique, Can listen to others and use appropriate notation as well as playing from memory	Can maintain and lead a single line with confidence whilst singing and performing as part of an ensemble	Can use a wide range of musical notation fluently when playing and singing	Create music that shows more complexity and understanding of repetition and contrast with shaped melodies and multiple layers	Create a variety of compositions which demonstrate a more sophisticated use of the inter-related musical elements	Create music that shows a deeper understanding of how using musical ideas and devices can significantly enhance compositions	Identify instruments and ensembles from a wide range of contexts and cultures .	Identify and successfully use a wider range of devices to enhance their music making .	Can use appropriate notation fluently and recognise more complex rhythms and time signatures accurately
Exceeding *Working beyond ARE* Trajectory for Grade 6 – 7	Can perform with confidence on at least two instruments, developing a stronger technique, learning to listen and using appropriate notation as well as playing from memory	Can hold a single line whilst singing and performing as part of an ensemble	Can use a wider range of musical notation when playing and singing	Create music that shows an understanding of repetition and contrast with shaped melodies and multiple layers	Create music which demonstrates a rich use of the inter-related musical elements to enhance compositions	Create music that shows a deeper understanding of a range musical ideas and devices:	Identify instruments from a range of contexts, including the classical orchestra and a range of instruments used in different cultures	Identify and successfully use devices: ostinato, riff, pedal/drone, sequence etc.	Use appropriate notation fluently and recognise rhythms and simple time signatures fluently

Achieving *Working at **ARE*** Trajectory for Grade 4 – 5	Can perform on at least two instruments, developing technique, learning to listen and using appropriate notation (see ARE for classroom instruments)	Sing and perform as part of an ensemble, using appropriate notation	Can use appropriate musical notation when playing and singing	Create music that shows an understanding of repetition and contrast	Create music which demonstrates a thoughtful use of the inter-related musical elements	Create music that shows understanding of musical ideas and devices:e.g. Ostinato, riff, pedal/drone, sequence etc	Identify instruments from a range of contexts, including the standard classical orchestra	Identify and use devices: ostinato, riff, pedal/drone, sequence etc.	Can use appropriate notation, recognise basic rhythms and simple time signatures
Developing *Working towards **ARE*** Trajectory for Grade 2–3	Can perform on one instrument, developing technique, learning to listen and can use simple notation. (see ARE for classroom instruments)	Can sing and perform as part of an ensemble, using simple notation where necessary.	Can use simple musical notation when playing.	Can create music that shows an understanding of structure.	Create music which demonstrates a use of at least two musical elements	Create music that shows some understanding of musical devices	Identify instruments from a range of contexts.	Identify at least two devices: ostinato, riff, pedal/drone, sequence etc.	Can use appropriate notation, recognise basic rhythms
Emerging *Working below ARE* Trajectory for Grade U-1	With support, can perform simple melodies on one instrument, learning to listen and can recognise simple notation	Can take part in an ensemble performance	Can recognise simple musical notation.	Can organise sounds that shows a basic understanding of structure.	Create music which uses at least one of the musical elements	Create music that shows limited understanding of musical devices	Identify instruments from simple contexts	Can identify simple devices:	Can use simple notation, recognise different rhythms

Assessment Objective	AO1 Performing: Playing and Singing			AO2 Creating: Composing and improvising			AO3 Critical engagement		
Essential Learning outcome	8.1 Fluency and accuracy	8.2 Ensemble skills	8.3 Notation	8.4 Sounds/timbre	8.5 Elements	8.6 Ideas	8.7 Instruments	8.8 Devices	8.9 Genres
Excelling *Working well above ARE* Trajectory for Grade 8 – 9	Perform on more than one instrument, with independence, making critical choices and performing accurately with fluency and expression	Confidently sing and play as part of an ensemble, using notation fluently. Able to lead and direct performances supporting others	Perform in a range of styles with confidence, articulation and expression.	Create music containing idiomatic melodic and harmonic development, using a range of major, minor and pentatonic scales, in relative key structures	Create music in a wide variety of forms: binary, ternary, Rondo Theme and variation and song forms	Create music in a variety of styles that develop original ideas into sophisticated works Use critical evaluation in order to revisit, improve and refine work	Recognise a wide range and forms, structures and devices Recognise, use and understand instruments and ensembles from different cultures.	Identify and use major, minor and pentatonic scales and understand the relationships between them Recognise and use a wide range of triads and chords e.g. inversions, and 7th chords.	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm in a variety of music genres Understand the relationship and influences of styles and genre on our own music and that of other cultures
Exceeding *Working beyond ARE* Trajectory for Grade 6 – 7	Perform on more than one instrument, with independence, making critical choices (see ARE for classroom instruments)	Sing as part of an ensemble, using notation fluently. Able to make timely responses to performance directions, and react to others in the ensemble	Include dynamics, a range of articulation and expression into performances with less dependence on direction	Create music containing stronger melodic and harmonic development, using major, minor and pentatonic scales, in key structures	Create music in a wider variety of forms: binary, ternary, Rondo and song forms	Create music that develops original ideas into more sophisticated works Respond to feedback in order to revisit, improve and refine work	Recognise a wider range and forms Recognize and use instruments from different cultures effectively	Identify and use major, minor and pentatonic scales Recognise and use a range of triads and chords ie inversions, and 7th chords	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm in a variety of music genres

Achieving *Working at **ARE*** Trajectory for Grade 4 – 5	Perform on at least one instrument, with increasing independence, learning to make critical choices (see ARE for classroom instruments)	Sing as part of an ensemble, using appropriate notation. Make appropriate responses to performance directions	Include dynamics, articulation and expression in performance	Create music containing melodic development, using major, minor and pentatonic scales, in key structures	Create music in a variety of forms: binary, ternary and song forms	Create music that develops original ideas Revisit, improve and refine work	Recognise binary, ternary and song forms Recognize and use instruments from different cultures	Identify major, minor and pentatonic scales Recognise and use the primary triads (I, IV, V).	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm
Developing *Working towards **ARE*** Trajectory for Grade 2–3	Perform on at least one instrument, with some support, learning to make critical choices (see ARE for classroom instruments)	Sing as part of an ensemble, using simple notation Make some responses to performance directions	Include dynamics and articulation into performances	Create music containing basic melodic development, using major, minor, or pentatonic key structures .	Create music in binary and ternary forms	Create music that develops some original ideas Revisit and improve work	Recognise binary, ternary and song forms Recognise instruments from different cultures.	Recognize major, minor and pentatonic scales Recognise the primary triads (I, IV, V).	Recognise musical devices: call and response, imitation, syncopation, polyrhythm
Emerging *Working below ARE* Trajectory for Grade U-1	With support, can perform Music on one instrument, with some independence	Can take part in an ensemble performance but with limited response to directions	Can make some basic use of dynamics and articulation in performances.	Create music containing basic melodic development, can recognize the differences between major and minor keys	Can recognise different forms, and attempt to employ these in compositions	Create music that show some original ideas Revisit work	Be aware of binary, ternary and song forms Recognise some instruments from different cultures.	Is aware of the different sounds of major and minor triads	Recognise some simple musical devices: call and response, polyrhythm

Assessment Objective	AO1 Performing: Playing and Singing			AO2 Creating: Composing and improvising			AO3 Critical engagement		
Essential Learning outcome	9.1 Fluency and accuracy	9.2 Ensemble skills	9.3 Notation	9.4 Sounds/timbre	9.5 Elements	9.6 Ideas	9.7 Instruments	9.8 Devices	9.9 Genres
Excelling *Working well above ARE* Trajectory for Grade 8 – 9	Perform confidently on more than one instrument, and be fluent on at least one. making critical choices and performing accurately with fluency and expression	Play and sing and play as part of an ensemble, using notation fluently. Able to lead and direct performances supporting others in a variety of settings	Perform in a range of styles and with confidence, articulation and expression.	Create music containing idiomatic melodic and harmonic development, using a range of major, minor and pentatonic scales, in relative key structures Understand the relationship of instruments within a variety of ensemble	Successfully create music in a wider variety of forms, employing standard conventions	Create music in a variety of styles that develop original ideas into sophisticated works Use critical evaluation in order to revisit, improve and refine work	Recognise a wide range and forms, structures and devices Recognise, use and understand instruments and ensembles from different cultures.	Identify and use major, minor and pentatonic scales and understand the relationships between them Recognise and use a wide range of triads and chords ie inversions, and 7th chords.	Recognise and use musical devices in a variety of music genres Understand the relationship and influences of styles and genre on our own music and that of other cultures
Exceeding *Working beyond ARE* Trajectory for Grade 6 – 7	Perform confidently on more than one instrument, with independence, making critical choices. Able to lead an ensemble with support	Play and sing as part of an ensemble, using notation fluently. Able to make timely responses to performance directions, and react to others in the ensemble	Include dynamics, a wide range of articulation and expression into performances with less direction	Create music containing stronger melodic and harmonic development, using major, minor and pentatonic scales, in key structuresAble to handle instruments and parts well	Create music in a wider variety of forms: binary, ternary, Rondo and song forms	Create music that develops original ideas into more sophisticated works Respond to feedback in order to revisit, improve and refine work	Recognise a wider range and forms, periods, composers and styles Recognize and use instruments from different cultures effectively	Identify and use major, minor and pentatonic scales Recognise and use a range of triads and chords ie inversions, and 7th chords	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm in a variety of music genres

Achieving *Working at* **ARE** Trajectory for Grade 4 – 5	Perform on more than one instrument with independence, more able to make critical choices. (see ARE for classroom instruments)	Sing and play as part of an ensemble, using a wider range of notation. Able to respond to performance directions from conductor and notation	Include more dynamic range, articulation and expression into performances	Create music containing melodic development, using major, minor and pentatonic scales, in key structures	Create music in a variety of forms: e.g. binary, ternary, theme and variation and more sophisticated song forms	Create music that develops original ideas with increasing sophistication Revisit, improve and refine work	Recognise all standard forms and able to recognise some key periods/composers Recognize and use instruments from different cultures	Identify major, minor and pentatonic scales Recognise and use the primary triads (I, IV, V) as well as recognising a wider range of chord sequences	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm
Developing *Working towards* **ARE** Trajectory for Grade 2–3	Perform on more than one instrument with some support, able to make critical choices (see ARE for classroom instruments)	Play Sing as part of an ensemble, using simple notation. Able to make responses to performance directions	Include some dynamics and articulation into performances	Create music containing simple but successful melodic development, using major, minor, or pentatonic key structures	Create music in binary and ternary and simple song forms	Create music that develops some original ideas Revisit and improve work	Recognise binary, ternary and song forms Recognise and use instruments from different cultures in their own work	Recognise major, minor and pentatonic scales Recognise the primary triads (I, IV, V).	Recognise and use musical devices: call and response, imitation, syncopation, polyrhythm
Emerging *Working below ARE* Trajectory for Grade U-1	Perform on at least one instrument, with some support, learning to make critical choices (see age related expectations for classroom instruments)	Sing as part of an ensemble, using simple notation Make some responses to performance directions	Can make some basic use of dynamics and articulation in performances.	Create music containing basic melodic development, using major, minor, or pentatonic key structures	Create music in binary and ternary forms	attempts to create music that develops some original ideas revisit and attempts to improve work	Recognise binary, ternary and song forms Recognise instruments from different cultures.	Recognise some major, minor and pentatonic scales Recognise the primary triads (I, IV, V).	Recognise musical devices: call and response, imitation, syncopation, polyrhythm

Instrumental Age Related Expectations for Common Classroom Instruments

While the technical standards expected from students in years 8 and 9 are the same, students should demonstrate the ability to perform accurately and expressively with increasing confidence towards the end of the key stage. They should also understand differing roles within an ensemble, including directing the group.

Difficulty levels indicate required progress for successful transition to Key Stage 4 (currently grade 3).

Many students bring their considerable musical experience from beyond the classroom into their musical learning. To recognise this, a further descriptor "Performing Beyond at KS3" has been included

Voice

Year 7 age related expectations
Mainly conjunct melody
Pitch range of one octave or less
A small range of rhythmic patterns
Short phrases, with notes of short duration. Regular phrasing throughout
Syllabic throughout
Some dynamic contrast
Some articulation required
Part singing, i.e. rounds
Accompaniment supports voice throughout
Year 8/9 age related expectations
Some leaps
Pitch range between and octave and a 10th
Some variation in rhythmic patterns
Mainly syllabic with some simple melisma
Some dynamic contrasts
Some variety of articulation including: slurs, staccato, accents
Part singing - Harmonies
Occasional exposed entries or some independence from accompaniment
Performing beyond /exceeding at KS3
Some more complex intervals
Pitch range greater than a 10th
Some complex rhythmic patterns
Irregular phrases requiring consistent breath control
Several melismatic sections or fast passages requiring clear enunciation
General dynamics contrasts including subtle gradation of dynamics
A range of articulation
Solo line often exposed or considerable independence between parts

Piano

Year 7
One hand or hands in unison
C major/A minor or simple pentatonic with few accidentals
Static 5 finger position
A small range of rhythmic patterns
Slow to moderate tempo
Some opportunity for dynamic contrasts
Some articulation required
No modulations
Year 8/9
Two hands with some independence
Key signatures of one or two sharps/flats
Occasional, logical accidentals
Some changes of hand position with some variation in rhythmic patterns
Moderate tempo or some gradation of tempo
Some dynamic contrasts
Some variety of articulation, including: slurs, staccato, accents
Modulation to closely related keys
Performing beyond/exceeding at KS3
Both hands largely independent
Key signatures of at least three or more sharps or flats
Frequent accidentals and frequent changes of hand position
More complex rhythmic patterns and faster tempo requiring some dexterity
Dynamic contrasts including subtle gradation of dynamics
A range of articulation required
More than one modulation or modulation to a distant key

Keyboard

Year 7
One hand or hands in unison

Unaccompanied
C major/A minor or simple pentatonic with few accidentals or modulations
Static 5 finger position
A small range of rhythmic patterns
Slow to moderate tempo
Some opportunity for dynamic contrasts/touch sensitivity function turned off
Some variety of articulation, or registration changes
Year 8/9
Two hands with some independence
Key signatures of one or two sharps/flats
Occasional, logical accidentals
Some changes of hand position with some variation in rhythmic patterns
Moderate tempo
Some dynamic contrasts
Some variety of articulation, including: slurs, staccato, accents
Modulation to closely related keys
Performing beyond/exceeding at KS3
Both hands largely independent
Key signatures of at least three or more sharps or flats
Frequent accidentals and frequent changes of hand position
More complex rhythmic patterns and faster tempo requiring some dexterity
Dynamic contrasts including subtle gradation of dynamics
A range of articulation required or use of appropriate registration changes
More than one modulation or modulation to a distant key

Electric Guitar/Lead Guitar

Year 7
Pitch range covers three strings
Single position with a small range of rhythmic patterns
Slow or moderate tempo
Limited opportunity for dynamic contrast
Limited articulation required (no hammer ons, pull offs, slides or bends)
Easy key for the instrument

Simple picking/strumming throughout
Year 8/9
Pitch range covers four or more strings
Includes some changes in hand position
Moderate tempo with some variation in rhythmic patterns
Some dynamic contrasts
Some variety of articulation including some hammer ons, pull offs , bends or slides
A key which requires less use of open strings
A range of picking/strumming required, moving from chords to single notes
Occasional exposed entries or some independence from the accompaniment
Performing beyond/exceeding at KS3
Pitch range covers all six strings
Requires frequent position shifts. Covers a range up to and above the 12th fret
Some complex rhythmic patterns
Fast tempo requiring some dexterity or occasional tempo changes
Dynamic contrasts including subtle gradations of dynamics
A range of articulation required, possibly including some palm muting or use of tremolo
Harder key for the instrument
Some more intricate picking techniques required. Solo line often exposed and considerable independence required

Acoustic guitar/Ukulele

Year 7
Simple chord shapes, all in 1st position
Simple strumming pattern with little variety
Regular, infrequent chord changes
Slow or moderate tempo
Some opportunity for dynamic contrast
Some articulation required
Few modulations
Supported by other parts
Year 8/9
An extended range of chords used
Includes some position changes

Undemanding but varied strumming patterns or more complex but repetitive pattern
More frequent chord changes
Moderate tempo with some dynamic contrasts
Some variety of articulation required
Modulation to closely related keys
Some independence from other parts
Performing beyond/exceeding at KS3
Frequent barre chords/some challenging chord changes. Some altered or extended chords used
Requires frequent position shifts/covers a range of up to or above 12th fret
Challenging rhythmic accompaniment pattern
Fast tempo requiring some dexterity or occasional tempo changes
Dynamic contrasts including subtle changes in dynamics
Some string dampening required/ a range of articulation
More than one modulation or a move to a more distant key

Bass guitar

Year 7
Bass line made up mostly of root notes
All in one position
Mostly crotchet movement
Slow or moderate tempo with some opportunity for dynamic contrasts
Some articulation required (no hammer ons, pull offs or bends)
Simple key for the instruments
Few modulations
Year 8/9
Bass line contains both root notes and other chord tones
Includes infrequent position shifts
Moderate tempo with some variation of in rhythmic patterns
Some dynamic contrasts
Some variety of articulation
A key which allows less use of open strings
Modulation to a closely related key
Performing beyond/exceeding at KS3

Bass line more complex
Requires frequent position shifts/covers a range of up to and above the 12th fret
Some complex rhythmic patterns
Fast tempo requiring some dexterity or occasional tempo changes
Dynamic contrasts including some subtle changes in dynamics
A range of articulation required including hammer ons and pull-offs
Harder key for the instrument
More than one modulation, or modulation to a distant key
Bass line often exposed or some independence between parts

Drum kit

Year 7
Simple rhythmic patterns with a consistent slow or moderate tempo
Some opportunity for dynamic contrast
Some articulation required
Includes few fills
Little left foot control required
2/4, 4/4 metre
Requires coordination between hands and feet
Year 8/9
Wider range of rhythmic patterns with a moderate tempo
Dynamic contrasts
A variety of articulation and phrasing required
Simple fills more frequent
Some left foot control required
Compound time, 3/4 metre
Some independence from other parts
Performing beyond/exceeding at KS3
More complex rhythmic patterns
Fast tempo requiring some dexterity or occasional tempo/feel changes
Dynamic contrasts including subtle changes in dynamics
Detailed phrasing and articulation required
Detailed, more complex fills required

Good left foot control required
Unusual metre/changes in metre
Significant independence within the ensemble

Snare/side drum

Year 7
Simple rhythmic patterns with a consistent slow or moderate tempo
Some opportunity for dynamic contrast
Some articulation required
No decorations
No rolls/ no variety of cultural techniques or rudiments
2/4, 4/4 metre
Supported by other parts
Year 8/9
Wider range of rhythmic patterns with a moderate tempo
Dynamic contrasts
A variety of articulation and phrasing required
Simple rolls more frequent / simple techniques, i.e bass, tone, slap
Flams and paradiddles required/ some basic rudiments or variety of cultural techniques
Compound time, 3/4 metre
Some independence from other parts
Performing beyond/exceeding at KS3
More complex rhythmic patterns
Fast tempo requiring some dexterity or occasional tempo/feel changes
Dynamic contrasts including subtle changes in dynamics
Detailed phrasing and articulation required
Detailed, more complex rolls required complex combination of techniques, i.e bass, tone, slap
Flams, paradiddles, drags and ruffs required use of complex rudiments
Unusual metre/changes in metre
Significant independence within the ensemble

Guidance on Assessment & Standardisation

Throughout the Music course, learners are assessed using the Performing Arts assessment objectives which ensure that students can cumulatively build their subject understanding in preparation for future GCSE and A Level study. In years 7 to 9, assessments are based on a combination of performing tasks, composition work, music theory study, performance and evaluation. Performance work is done to the class to allow the opportunity for fellow students to review their work and set appropriate targets for progression. Assessments in KS4 will incorporate written work, which will be assessed against the criteria for the chosen specification. There are 6 assessment points each year that we term Praising Stars©. We assess how students at their current stage of study are on track to reach their end of stage targets which are formulated on aspirational expectation from their KS2 starting points. We make an informed prediction from our holistic assessments based on our subject mapping of expectation across the Music curriculum. Assessment work is standardised across the Trust to ensure a strong understanding of the age related expectations in Music.

Wider Subject Curriculum

The Music department offers lots of great opportunities for students to really engage with the subject. All pupils are invited to attend the enrichment activities for drums, guitar, keyboards and computer music after school, giving them the chance to take part in the end of year Performing Arts Showcase. This will give the opportunity to experience the exhilaration of performing to an audience and has the added benefit of being a great way to build friendships and have fun. Throughout all of the year groups, there is also the opportunity to work 'behind the scenes' by joining the production team as part of the technical or design crew for the school musical productions.

In addition to this, students also have the opportunity to participate in the lunchtime concerts hosted throughout the year, the Christmas choir singing at Wigan Grand Arcade, as well as attend concerts in school by professional artists..

In addition to opportunities within the school, Outwood Grange Academy Trust also organises Trust wide events for our most passionate performers. This is an opportunity to work with other performing arts students from across the Trust on large scale performances with 500+ performers. These events are held at large scale venues and give the opportunity of performing on a large stage in front of family and friends.

Glossary of Music Terms

12 bar blues	12 bar chord sequence in jazz: CCCC FFCC GFCC
A Capella	Singing with no instruments
Accent	Playing some notes suddenly louder to stand out
Alberti Bass	A broken chord accompaniment played in the left hand of the piano
Anacrusis	Melody notes before the first beat
Antiphonal	A musical texture where there is singing or played by alternate groups (question and answer/*call and response*)
Arco	Playing a string instrument with a bow smoothly
Arpeggio/ triadic	Broken chord
Atonal	In no key
Augmentation	A rhythmic pattern is repeated, but with longer notes, sounding slower
Blue notes	Melody notes which sound jazzy
BPM	The number of beats in a minute in a musical pulse
Cadenza	A section of Classical music with a challenging technical solo
Call and Response	Question and answer (*antiphonal*)
Calypso	A style of Caribbean music, using lots of percussion
Canon	Same as a Round (London's Burning) where parts copy each other exactly
Chordal	A texture where chords and tunes move together (homophonic)
Chorus	Electronic effect, layering multiple copies of the same instrument/voice with slight detuning - results in a stronger sound - common for vocals
Chromatic Scale	Using all the notes (black and white) so the spaces in between are small
Circle of Fifths	Describing the changes of *key signatures* from C - G - D - A - E - B - F$^\#$ - D^b - A^b - E^b - B^b - F - C
Clave pattern	A percussion pattern over two bars, where three beats are played in the first bar and two in the second (3-2) or vice versa (2-3)
Compound Time	e.g. 6/8, 12/8 - Less common than *Simple Time*, where quavers are grouped in threes instead of twos and counted 1 + a 2 + a, etc.
Consonance	Diatonic, 'normal' sounding music - the opposite of *dissonance*
Continuo	Long held notes on the cello in Baroque music or harpsichord playing

Contrapuntal	Two or more different melodies performed at the same time (polyphonic)
Crescendo (*cresc.*)	Dynamics getting louder
Crotchet	♩ - A note one beat in duration
Delay	Electronic echo effect used on instruments/vocals
Descant	A melody sung above the main melody
Diatonic Harmony	Usual major or minor chords
Diminished Chord	e.g. Bdim (BDF) - A 'scary/dangerous' sounding chord
Diminuendo (*dim.*)	Dynamics getting quieter
Diminution	A rhythmic pattern is repeated, but with shorter notes, sounding faster
Distortion	Guitar effect to sound unclean
Dominant 7th	A chord with an added 7th (sounds scrunchy and wants to move)
Dotted rhythms	Long, short rhythms
Drone	A long held note in the bass
Falsetto	Male singing in a high voice
Fanfare	Often used in military style music, common examples are the 20th Century Fox theme and the start of the Star Wars theme
Flat (*b*)	The black note to the left of the letter it is written with e.g. B^b
Fusion	The joining together of two different music genres to make a new one e.g. Bhangra is traditional Indian fused with Western Pop
Glissando	Big slide across several notes
Ground Bass	A long, repeated bass riff used in Baroque music
Hammer-on	A guitar playing technique, when the string is plucked, then the player shifts the note up without plucking again
Harmony	Groups of notes together (e.g. chords)
Harpsichord	A keyboard instrument used in the Baroque period (before pianos)
Hemiola	In the less usual time signature 6/8, a hemiola is a rhythm pattern that makes the music sound like it has changed to 3/4
Hook	Popular music term for a *riff* (catchy repeating pattern)
Imitation	Copying a melody on a different instrument
Imperfect cadence	The last chord is chord V (the dominant) which sounds unfinished
Improvisation	Making up the music on the spot – usually fast and technically difficult

Interval	The leap between two notes - often a 2nd, 3rd, 4th, 5th or octave
Inversion	Tune played again but upside down
Inverted chord	When the lowest note of the chord is not the main chord note
Key signature	Instructs what the 'home' note is and whether it is *major* or *minor tonality*
Legato	Play smoothly (articulation)
Leslie Speaker	A loudspeaker and amplifier with a rotating drum producing a fluttering/echoing effect
Melisma	Several notes sung to the same syllable
Melodic Shape	Conjunct (small steps), Disjunct (big leaps), Rising or Falling
Middle 8	Used in Pop songs, either an instrumental solo or change of chords
MIDI	**M**usical **I**nstrument **D**igital **I**nterface - The code used for instruments to communicate with computers
Minim	♩ - A note two beats in duration
Minimalism	20th Century genre of music, involving the least amount of change over the longest time (often very repetitive)
Mixolydian	A type of Indian scale
Modal	An alternative scale, often used in folk music
Modulation	Changing key – normally goes to the dominant or relative minor
Octave	Eight notes apart, these notes will be the same letter
Ostinato	A repeated musical phrase in classical music (Riff in pop music)
Passing notes	Melody notes that do not form part of the harmony notes but 'pass' between one chord and another
Pause	A break in the music - used for dramatic effect
Pedal	The same note held on/played in a rhythm whilst the chords change - will only last for a section of music, unlike a *drone*
Pentatonic	Using just the black notes
Perfect cadence	The last chord is chord 1 (the tonic) which sounds finished
Phrases	Like a musical sentence structure, with the final note of a phrase being cut slightly short, as if (or actually) taking a breath
Pitch bend	Small slide up/down to or from a note
Pizzicato	Plucking rather than bowing (arco) a string instrument
Portamento	Sliding between lots of notes (trombones and voices can do this best)
Power chords	Just using the root and 5th notes of the chord on guitar in pop and rock – sounds strong and aggressive

Quaver	♪ - A note 1/2 a beat in duration (often grouped in twos or fours: ♫ ♬)
Raga	An Indian scale
Rallentando (*rall.*)	When the *tempo* of the music slows down
Reggae	Afro-Caribbean music, synonymous with Bob Marley
Reverb	Electronic effect used to make an instrument/voice sound like it is in a larger space (e.g. church/theatre) - commonly used for vocals
Riff/Ostinato	Repeated Patterns
Root	The home note (tonic) of the chord
Rubato	Slowing down to show expression
Salsa	Latin-American dance music at a medium *tempo*
Samba	A fast, energetic genre of Latin-American dance music
Sampling	Different clips of recorded music, assembled into a new piece of electronic music
SATB	**S**oprano **A**lto **T**enor **B**ass - the four categories of singer (highest-lowest)
Scotch Snap	A dotted rhythm used in folk music which is short then long (usually rhythms are long then short)
Semibreve	○ - A note four beats in duration
Sequence	Repetition of a short tune at a higher or lower pitch
Sharp (#)	The black note to the right of the letter it is written with e.g. F#
Shuffle beat/Swing	Dotted rhythms found in rock, jazz and blues
Simple Time	e.g. 4/4, 3/4 - The beats can be counted 1,2,3,4 or divided into quavers and counted 1+2+3+4+
Sitar	An Indian guitar
Skank	Off Beat muted guitar strumming pattern, used in Reggae
Son	A Cuban song with a distinctive *clave* rhythm
Staccato	Short, detached notes (articulation)
Stepwise/Conjunct	The melody moves in step
Stop chords	Short accented chords between vocal phrases (used in musical theatre)
Suspension	Dissonance then resolution
Syncopation	Off the beat

Tabla	An Indian drum played with the hands
Tala	A repeated rhythmic pattern found in Indian music
Tambura	An Indian string instrument which plays a drone
Tango	A medium-slow, dramatic and passionate Latin-American genre of dance music
Tempo	The speed of the music's *pulse*
Texture	Melody and accompaniment \ Homophonic \ Polyphonic \ Monophonic \ Antiphonal \ Unison \ Octaves - how the music combines together
Tierce de Picardie	A major chord ending a piece of music in a minor key
Timbre	The type of sound an instrument/voice makes (also known as *sonority*)
Time signature	The number of beats in a bar - most commonly 4/4 or 3/4
Timpani	Large orchestral drum, tuned to play set notes
Tonality	Either major or minor, sounding either happier/brighter or sad/darker
Treble	A young boy's voice (before it changes)
Tremolo	The instrumental technique when string players 'judder' the bow across the strings, creating a 'shivering/trembling' sound
Tutti	All the instruments play
Vibrato	Gentle up and down movement in singing to show expression
Vocoder	Electronic vocal effect, making a voice sound robotic (think *Daft Punk*)
Walking Bass	Common in Jazz music, the bass plays different pitch notes on each beat in steps, 'walking' around the notes