



MUSIC

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Why is the study of Music important?

Music is a valuable subject for all to study whether you are a gifted musician or have never engaged in music outside of school. Music's place in your education has important wider benefits on personal and social development building your confidence, self-esteem, sense of achievement and ability to relate to others.

The study of music is important because music is an important component of our human experience. Whether singing, playing, or listening, the study of music helps you listen and hear in new ways. Plato said that music "is a more potent instrument than any other for education". Music requires you to use both sides of your brain and develops your ability to think academically, emotionally, physically and spiritually. What would life be like with no music? Studying music can lead to your personal life time pursuit of music for your own personal enjoyment. Fill your life with the power of music.

Music is academic; it trains your brain for higher forms of thinking. Music can be physical and like any performance skill requires practice and rehearsal but it also promotes movement through rhythm and promotes health and well-being as it demands an emotional engagement. Music is an art form. We are emotional beings and your study of music from Year 7 will provide an artistic outlet and a vehicle for expression. Music is for life you may not be able to play an instrument but we can all feel uplifted by music. See it's study as a gift - you could have fun learning how to play in ensembles, experience the fast paced changes to music technology and perform. You will listen to musical compositions from a wide variety of genres from classical, different cultures and dance, to pop and film music.

What skills will the study of Music teach you?

Music plays an important role in academy life both inside and outside of your lessons, developing a wide range of skills and opportunities to enjoy live music experiences and participate in music making in a range of genres. Why not get inspired and motivated to engage further with music through clubs, bands, choirs, performances and music instrumental lessons. Music will teach you to understand critical engagement (LISTENING), Expression (PERFORMING) Creation (COMPOSING)

- listen
- perform
- compose
- participate
- collaborate

What will you know and understand from your study of Music?

From Year 7 you will be exposed to a wide variety of music genres from classical, cultural music, drumming and dance, to pop and film music. Across your music study you are encouraged to make connections through your music-making in order to place the music in context. You will develop your knowledge of music theory, relevant notations, traditions and skill based learning on guitar and keyboard which will ensure that you develop as musically literate individuals, capable of playing a musical instrument, with a solid understanding of the global importance of music and an ability to analyse and justify your opinions to enhance your critical understanding. Technology plays an important role in supporting, extending and enhancing the teaching of music. You will find it interesting to use programmes that support your music making and this will inspire, motivate and stretch your engagement in music making.

If you have a specific interest in developing your talent for music and wish to work towards your graded examinations you will have the opportunity to take up music lessons on your chosen instrument be it guitar, drums, voice, brass or woodwind. We offer support with these lessons for any students choosing to study music at Tech Award.

You will learn

- practical music skills
- composition
- notation
- aspects of music technology
- elements of performance
- cultural richness of music
- music history

How does your study of Music support your study in other subjects?

Study of any subject in our curriculum takes full advantage of links with other subject areas- we term these as interdisciplinary links and we make the most of them because we know that deep learning requires the transference of knowledge and skills from one topic of learning to another. Once you can transfer your learning across topics and subject areas then you are really mastering what you know and how to apply your understanding and skills.

Music touches and links to many of your other subjects and importantly your wider life experience. Music is an intrinsic part of our lives. Music can play an active part in developing cultural awareness and celebrating diversity and in this way it has strong links with Religious Education, Geography, Citizenship and our wider British values.

Music plays a significant role in creating an appropriate balance between work and play and positively affects our physical and mental wellbeing. It has strong connections to Physical Education, Dance and Drama and also complements the wider agenda of emotional health and wellbeing - it can help change the way we feel.

New technologies are transforming the way in which we work and learn in music and this creates strong links with ICT, Computer Science and Media Studies. Creativity and critical thinking is fostered by music study. It develops your capacity for original ideas and purposeful action. The development of musical knowledge through the key processes of performing, composing, listening, reviewing and evaluating contains many elements that could truly inspire your creativity. Here there are strong links to other creative subjects such as Art, Design Technology and English. In music you learn much about the notations of composers and the sounds made by musicians. You look at counting, rhythm, scales, intervals, patterns, symbols, harmonies, time signatures, overtones, tone and pitch. These are all connected to mathematics. Even tuning instruments rests in mathematics. You will be introduced to Pythagorean tuning, a system of musical tuning in which the frequency ratios of all intervals are based on the ratio 3:2.

How can you deepen your understanding of Music?

You will have access to a wealth of exciting and rewarding extra-curricular opportunities to enhance your study of Music – a testament to the enthusiasm, passion and creativity of both staff and students of all year groups. Students engage in work with professional companies and artists that are brought into the academy to deliver workshops and performances. There are plenty of occasions to work with students from different year groups ensuring that music is a great way to build friendships and have fun. Why not join the enrichment clubs within the academy and give yourself the opportunity to show what you can do? The experience will develop your skills and confidence as you can take part in a variety of musical events be it summer concerts, carolling, choir or band or taking up opportunities to take part in high quality productions and performances both within your academy and across the Trust where appropriate. This has a tangible impact on your achievement and enjoyment of Music. In Music we aim to support the study of music with peripatetic music classes (these are funded for any students studying Music at GCSE). Why not get involved in our weekly music clubs, which are aimed at developing your skills and interests so that you can showcase your work and develop your love of performance? From this, you can gain much-needed experience in rehearsing, time management and performance as well as benefiting from being involved in choirs and ensembles on a more regular basis. There are plenty of other ways to be involved. We run various trips and events that allow you to watch quality music and theatre productions in different venues be they local or national theatres.

How are you assessed in Music?

Throughout the Music course you are assessed using the following assessment objectives which ensure that you can cumulatively build your subject understanding in preparation for future GCSE study. There are 3 assessment points each year that, in Key Stage 3, that we term Praising Stars®, In Key Stage 4 there are 5 assessment points in Year 10 and 11. We assess how you at your current stage of study are on track to reach your 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.

Key Assessment Objectives

Performing: Playing and Singing

- Demonstrate fluency and accuracy on at least two instruments
- Demonstrate ensemble listening skills in a group task
- Use appropriate musical notation when playing and singing
- Coordinate their musical role with other performer(s), considering timing and balance
- Include solos or moments of musical leadership in performance
- Make adjustments to facilitate musical interpretation and sensitive ensemble performance

Creating: Composing and Improvising

- Select appropriate sounds for solo or group compositions, making appropriate choices about instrumental forces and timbre
- Create compositions which make thoughtful use of the inter-related musical elements
- Develop and extend musical ideas and patterns effectively
- Create music in more than one genre, evidencing melody development and rhythmic interest, making use of musical features and devices
- Refine ideas effectively, through improvisation, mutual evaluation and discussion
- Identify, comment on and make links between musical devices in curriculum topics

Critical engagement

- Identify a variety of different instrument sounds and families
- Identify and comment on musical devices in a range of topics
- Recognise musical symbols and appropriate notation, demonstrating an ability to use these in performance
- Have a secure understanding of appropriate notations
- Evaluate the success of their own work and set realistic targets for improvement
- Explore the contexts and origins of a variety of different musical styles, genres and traditions

How can Music support your future?

We offer the study of Music of a Level 2 Qualification and we encourage your continued study in this fantastic subject. We know that choice and personal interest are important aspects of worthy study. Whether you have continued your study of Music onto Level 2 or not, you will have gained access to this enriching subject and it's study will have taught you to think differently and deeply.

Music is offered at most prestigious universities either as a single honours or a joint honours subject studied alongside other disciplines. The very fact that you have been able to study creative thinking will help your future applications be they for colleges, universities, apprenticeships or employment.

Careers that the study of Music supports include:

- Performers & Writers
- Recording
- The Record Industry
- Music Business
- Music Industry Touring
- Facility, Arena & Club management
- Film Music
- Music Journalism
- Music Education
- Public Relations & Advertising
- Radio & Television
- Symphony and Orchestra
- Music Health
- Music industry and merchandising
- Instrument work and development

Music Curriculum Progression Pathway At Outwood Academy Acklam

	YEAR 7	YEAR 8	YEAR 9	YEAR 10	YEAR 11
Autumn 1	<p align="center">Building Bricks</p> <hr/> <p>In this unit, students learn about Pitch, Dynamics, Duration, Tempo, Texture, Timbre or Sonority, Articulation and Silence and are introduced to Graphic Notation and Graphic Scores. It is hoped that this unit will develop student's understanding of the Elements of Music and provide pupils with a foundation of musical vocabulary for use at Key Stage 3 which can be developed for GCSE Music.</p>	<p align="center">Hooks And Riffs</p> <hr/> <p>Hooks and Riffs explores music based on repeated musical patterns through the genres of Popular Music (Hooks and Riffs) and Music from the Western Classical Tradition (Ostinatos). The unit aims to combine the inter-related musical strands of Performing: Playing and Singing; Creating - Composing and Improvising and Critical Engagement: Listening and Appraising. The music theory focus of this unit is on treble and bass clef symbols as an indication of pitch and musical repeat markings and symbols. Simple rhythmic and melodic dictation exercises are provided in both graphic and staff notations based on repeated musical patterns.</p>	<p align="center">Dance Music</p> <hr/> <p>Dance music takes an explorative look into rhythm, chords and metre in a variety of different types, styles and genres of dance music. By exploring the characteristic musical features of dance music from different times and places, students will understand the important connection between the steps, movement and formation of the dance and how these are inter-related within musical features such as time, metre, rhythms and chords in the music. From simple marches in 2/4 time, to waltzes in 3/4 time, The Baroque Dance Suite to Latin Dance: The Tango, from Country and Western music that accompanies American Line Dance to Irish Folk Music used for the Irish Jig and Reel and modern</p>	<p align="center">Forms & Devices/Performance</p> <hr/> <p>Introduction to area of study I: Forms and Devices with terminology as appropriate: binary, ternary and rondo forms, repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions. Performing - establishing standards and setting targets: first practical assessment. Notating a simple melody. Using ICT in the music department. Appreciating and using the elements/ 'building blocks'.</p>	<p align="center">Revisit Forms & Devices in more depth, focus on development of coursework for composition and performance.</p> <hr/> <p>Recognition of features of baroque, classical and romantic periods. Revisit: imitation, pedal, canon, alberti bass, keys, chords, dominant 7ths, modulations and all harmonic features, binary form, ternary form, minuet and trio, rondo, variations, strophic form.</p> <p>Commence work on Eduqas prescribed composition brief. Specific composition technique lessons alongside review of marking criteria.</p> <p>Completion of a second free composition.</p>

			improvised dance music such as Disco and Club Dance. The emphasis throughout the unit is on the characteristic rhythms, time signatures and metre (simple and compound time) and use of chords (primary and seventh chords) in a range of dance music from different times and places.		Develop solo performance and ensemble skills. Enhanced, detailed listening activities.
Autumn 2	<p style="text-align: center;">Keyboard Skills</p> <hr/> <p>This unit is all about effective keyboard performance technique including basic treble clef staff notation. The unit begins with a general introduction and “Keyboard Treasure Hunt” around a standard classroom keyboard which is a good chance to navigate basic keyboard functions, establish good playing routines and rectify and troubleshoot any potential technical problems. Students learn about other keyboard instruments such as the Harpsichord, Celesta, Accordion, Organ, Clavichord, Piano (upright and grand) and Synthesisers before establishing the importance of correct playing position and posture and the</p>	<p style="text-align: center;">Offbeat</p> <hr/> <p>This unit explores reggae music and the culture it comes from. After exploring the origins of reggae music as one of a number of different styles of Caribbean music, students learn about the importance of bass lines in reggae music and how offbeat chords are a key feature of music of this genre. Students explore the strong and weak beats of the bar, syncopation and the effect that this has on reggae music, before looking at how “fragmented” melodic parts can be used as bass line riffs and melodic hooks.</p>	<p style="text-align: center;">Soundtracks</p> <hr/> <p>This unit aims to give students the experience of being “film soundtrack composers” and explores the challenges and musical devices used in film soundtrack composition. The unit focuses on three genres of film soundtrack: Action/Thriller Soundtracks, ‘Western’ Soundtracks and “Horror Movie” Soundtracks. Students begin by exploring Leitmotifs and how they have been used to represent certain</p>	<p style="text-align: center;">Forms & Devices/Popular Music</p> <hr/> <p>Introduction to prepared extract – Badinerie (JS Bach): Instrumentation, anacrusis, simple triple time, repeat marks, ornamentation, trill, conjunct movement, sequence, octaves, minuet and trio, G major, D major, chordal analysis (using Roman numerals), perfect cadence, imperfect cadence, modulation to dominant, dominant 7th, chromatic movement. Popular Music, with terminology as appropriate: rock and pop styles (revisiting Blues from KS3) strophic form, 32 bar</p>	<p style="text-align: center;">Revisit Area of Study 4 (Popular Music), Mock Exam, Performance & Composition Development</p> <hr/> <p>Building GCSE skills and coursework in composition and performance with 1-1 support.</p> <p>Revisit Set Work Africa (by Toto). Study of Bhangra and fusion</p> <p>Loops, samples, panning, phasing, melismatic/syllabic, rock and pop, strophic form, 32 bar song form, verse, chorus, middle8, riffs, bridge, fills, breaks, intros, outros, blues scale, pentatonic scale,</p>

<p>importance of keyboard warm-ups. Students move on to learn about using keyboard fingering for better playing skills, built through a range of exercises such as scales and simple righthand melodies in the key of C Major. Pupils explore the layout of the keyboard in terms of white and black keys and their note names; sharps and flats as enharmonic equivalents and explore how to “read music” in the form of simple melodies and melodies from popular songs from treble clef staff notation. They then move on to add a second part of basic chords with the left hand. Since this unit is primarily performance based, there are optional pathways to perform and compose either a round for keyboard ensemble or to explore short musical clichés for keyboard. The final lesson(s) have been left as “Independent Practice” where, it is hoped, that through their skills, knowledge and understanding of ‘good keyboard practice and playing technique’, pupils will take responsibility for their own learning of a either a solo, paired or small ensemble keyboard piece</p>	<p>Students look at the famous reggae musician, Bob Marley and his influence on Rastafarianism to a worldwide audience through the lyrics of reggae songs and explore the different textural layers which make up reggae music</p>	<p>“characters” or “situations” in films, before exploring how Themes have been used in film soundtracks and performing a number of “James Bond” Themes. Students compose their own soundtrack to the new James Bond film trailer “Spectre” learning how film composers use “Cue Sheets” to create music to fit with exact timings. Students perform a famous Theme from a ‘Western’ exploring how film music composers use instruments “associated” with ‘The Wild West’ to create a sense of Time and Place. Finally, students explore soundtracks to “Horror Movies”, learning about ConCORDS and DiscORDS and how composers of “Horror Movies” use DiscORDS, instrumentation and extremes of Pitch to</p>	<p>song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation. Appraising - more challenging theoretical and aural work: primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms, the relationship between melody and chords. How to ‘describe’ a piece using the elements of musical language. Introduction to prepared extract – Africa (Toto): instrumentation, lead and backing vocals, strophic form, repetitive chord sequences, cadences (chordal analysis), solo, rhythmic features (triplets, syncopation, driving rhythms), walking bass, key change.</p>	<p>runs, syncopation, cadences, power chords, instrumentation, walking bass, lead and backing vocals, lead guitar, bass guitar, wah-wah and other pedals, improvisation, back phrasing.</p> <p>Exam techniques: hints and tips Building a vocabulary revision list</p>
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	<p>which can be performed at the end of the unit. If the unit is being delivered prior to Christmas, then the final “Independent Practice” lesson(s) could be spent rehearsing and performing a keyboard arrangement of a Christmas song or arrangement.</p>		<p>create their own “Horror Movie” soundtrack using a Storyboard to help them with their planning.</p>		
<p>Spring I</p>	<p>I've Got Rhythm</p> <hr/> <p>A sense of pulse is fundamental, a prerequisite of almost all musical activity. As such, it needs to be understood from the outset and then developed and strongly reinforced throughout Key Stage 3. This unit introduces or reintroduces the concept of pulse through a variety of experiences which include pulse games and other rhythmic activities, the creation of patterns, including ostinati, and repetitive rhythmic textures – cyclic and polyrhythms, listening activities and the composition and performance of class and group rhythm pieces. Through composing and performing, students are introduced to rhythm grids and rhythm grid notation which can be extended to include single line</p>	<p>Variations</p> <hr/> <p>This unit develops students’ ability to recognise, explore and make creative use of the elements of music found in variation form. Students begin this unit by working with a famous theme and exploring different musical ways in which this can be varied and developed, using the elements of music and exploring changes in tonality and rhythm. Students explore how composers have used variation in a selection of music from different times and places. Finally, pupils learn about the concept of Ground Bass, as a type of Variation Form, performing Pachelbel’s “Canon” and composing</p>	<p>Video Game Music</p> <hr/> <p>The unit begins by looking at Character Themes in computer and video game music before students move on to explore ways in which Character Themes can be developed and changed for different atmospheres and scenarios within computer and video games. The characteristic musical features of much computer and video game music: jumping bass lines, staccato articulation, chromatic movement and syncopation are included as musical knowledge through composing and performing tasks. Sound effects are then explored and students either perform or create a range of</p>	<p>Music For Ensemble</p> <hr/> <p>Introduction to area of study 2: Music for Ensemble. Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11). Composing using texture and sonority (chords and melody) including: Monophonic, homophonic, unison, chordal, melody and accompaniment, countermelody. Introducing additional concepts of melody, harmony and tonality: inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor.</p>	<p>Revisit Music For Ensemble in more depth</p> <hr/> <p>Revisit Music for Ensemble (with more advanced topic/class/practical content) including Chamber Classical Music, Blues, Jazz and Musical Theatre, covering music from Haydn through to BB King:</p> <p>Polyphonic, layered, round, canon and countermelody, solos, chorus,</p> <p>Be close to completion for coursework aiming for accurate scores and recordings next half-term.</p>

	<p>rhythm notation using the note values of a semibreve, minim, crotchet, quaver and pair of quavers. The unit explores how pulse patterns can be grouped into two, three and four-beat patterns forming a basis of time signatures, bars and bar lines and conducting patterns in 2/4, 3/4 and 4/4 times. The characteristic 2/4 pulse pattern can be explored in the genre of the March and the 3/4 pulse pattern in the Waltz. The unit has an optional pathway into using junk percussion (Stomp! and Weapons of Sound) to explore further rhythm work</p>	<p>their own Ground Bass Variations before looking at how Ground Bass has been used in popular songs.</p>	<p>sound effects to match common actions and cues within games. Finally, the unit ends with optional pathways of students undertaking a performance project based on a computer or video game theme or creating a musical score/soundtrack for a computer or video game creating their own ground theme and sound effects which can be presented in a final “Dragon’s Den” style presentation/assessment.</p>		
<p>Spring 2</p>	<p>Form & Structure</p> <hr/> <p>This unit begins by establishing what is “Form and Structure” in music and why Form and Structure is important. Through performing, composing, improvising and listening and appraising, pupils then explore four different musical structures: Question and Answer Phrases, Binary Form, Ternary Form and Rondo Form. Students begin with an exploration into Question and Answer phrases as one of the simplest types of</p>	<p>All That Jazz</p> <hr/> <p>This unit develops students’ understanding of bass lines and chords as a harmonic foundation upon which a melody can be constructed upon and as a foundation for improvisation. Students begin by learning about the history, origin and development of the Blues and its characteristic 12-bar Blues structure exploring how a walking bass line is</p>	<p>New Directions</p> <hr/> <p>This unit develops students’ understanding of polyrhythmic music and contemporary minimalist styles exploring how different polyrhythmic textures and musical conventions are used by minimalist composers including the use of repetitive and changing rhythmic and melodic motifs in different styles of</p>	<p>Film Music</p> <hr/> <p>Introduction to area of study 3: Film Music, with devices and terminology: Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas. The relationship between the story and the music: choosing appropriate elements of music to represent characters and</p>	<p>Revisit Music Film Music in more depth</p> <hr/> <p>Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of pattern-work, sustained notes and polyphonic textures to vary the textures.</p>

	<p>musical structures, relating this to Call and Response singing and how musical Question and Answer phrases balance with each other to form a complete structure. Binary and Ternary Forms are then explored with an emphasis on how musical contrast is achieved between “A” and “B” sections revising the Elements of Music. Rondo Form is explored as a type of recurring musical structure with pupils adding improvisations as “Episodes” between a whole-class “A” section. There is an option to end the unit with pupils creating a “free composition” in a style/genre of their choice to clearly illustrate and demonstrate either Binary, Ternary or Rondo Form to a Year 6 class audience. Throughout the unit, pupils listen to examples of music based on Binary, Ternary and Rondo.</p>	<p>developed from a chord progression. Students also explore the effect of adding a melodic improvisation using the Blues scale and the effect which “swung” rhythms have as used in jazz and blues music. Students are introduced to seventh chords and how these are formed and their characteristic sound used in jazz and blues music. Students examine the lyrics of blues songs before composing their own set of lyrics for a performance of their blues song using different textural layers. Finally, students explore Ragtime Music as a type of jazz examining how chords have been used differently in a “vamp” style.</p>	<p>minimalist music. The main focus of this unit is rhythm: cyclic rhythm, polyrhythm and moving in/out of phase and also looks at structure including cyclic structure and motivic transformation. Students explore a range of minimalist music including “Clapping Music”, “Tubular Bells” and “Oxygene (Part IV)”.</p>	<p>plot. The effect of audience, time and place, and how to achieve this through use of the musical elements. Use of sonority, texture and dynamics to create a mood. How to achieve contrasts and develop initial ideas when composing.</p>	<p>All performance and composition work recorded and submitted to Eduqas.</p>
<p>Summer I</p>	<p style="text-align: center;">Sonority City</p> <hr/> <p>This unit develops students’ knowledge and understanding about orchestral instruments and families/sections of orchestral instruments. Students learn about the construction, sound</p>	<p style="text-align: center;">All About The Bass</p> <hr/> <p>Bass Clef Reading and Notation forms the foundation of this unit which explores a range of commonly used Bass Line Patterns within a variety of</p>	<p style="text-align: center;">Samba</p> <hr/> <p>This unit introduces the polyrhythmic style of Latin-American Samba and identifies its roots in African and Spanish/Portuguese music. Through performing</p>	<p style="text-align: center;">Free Composition/Recap</p> <hr/> <p>Revisit all topics from year 10 using different pieces as listening and performing examples. Start a free composition project (of choice). Continue to build</p>	<p style="text-align: center;">Listening Practice and Exam Technique</p> <hr/> <p>Detailed preparation, with past-paper style questions for the GCSE exam.</p>

	<p>production and timbres/sonorities of different orchestral instruments, the layout, grouping and the instruments which belong to each section of a modern symphony orchestra. Key to this unit is student's understanding of the terms: TIMBRE AND SONORITY with a general introduction to the orchestra followed by exploring one orchestral section or family per lesson. There is an optional lesson pathway to allow pupils to explore fanfares and the harmonic series when looking at brass and percussion instruments in more detail. This unit is enhanced by students being able to explore and perform on traditional orchestral instruments “as a class orchestra”, but with an awareness of limitations on resources, suitable keyboard voices can be used or any students who play orchestral instruments could be encouraged to perform on these during lessons.</p>	<p>different types, styles, and genres of music from different times and places. Students begin by exploring the various meanings of the term ‘bass’ before looking at the Bass Clef and the names of the notes in the lines, spaces and ledger lines on the Bass Staff. Instruments and voices which use the Bass Clef are referred to throughout the unit. Bass Line Riffs, as short, memorable, repeated Bass Line Patterns are explored as students realise and perform some famous Bass Line Riffs from Bass Clef Notation from the genres of Rap and/or Hip-Hop. Students then explore Walking Bass Line Patterns in the genres of Jazz, Blues, Rhythm and Blues and Rock and Roll, constructing a Walking Bass Line using Chords I, IV and V using notes of the chords (root, third and fifth) and ‘extra’ Passing Notes, performing a Rock and Roll-style song</p>	<p>Samba, students will learn the sounds and understand the roles of each instrument used in Samba, learn about rhythmic loops, polyrhythms, call and response and improvisation in Samba and experience the exhilaration and physical impact of percussion ensemble music. The unit is based around a flexible class Samba performance piece - “Samba de Janeiro” which can be used solely as a percussion piece or with optional melodic parts added.</p>	<p>aural skills through frequent practice. Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given) Assessment of composition to Eduqas criteria. Discussion should follow with learners re. targets, refinement etc.</p>	
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		<p>constructed on a Walking Bass Line and using Bass Line Riffs. The concept of prolonging a Bass Line chord by performing the notes separately, using Arpeggios, Broken Chords and Alberti Bass Line patterns, are explored through a range of music from different genres including Classical and Modern Solo Piano Music, Surf Rock, Popular Songs and Rock and Roll, all with short, structured performing, composing, and listening and appraising activities.</p>			
<p>Summer 2</p>	<p style="text-align: center;">Folk Music</p> <hr/> <p>This unit investigates some of the different techniques of Musical Accompaniments through the exploration of Folk Songs. The concept of Harmony, relating specifically to Intervals, is reinforced through progressively more complex Musical Accompaniments from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti</p>	<p style="text-align: center;">Saharan Sounds</p> <hr/> <p>This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa. Students explore the different African Drum performance techniques and the effect this has on the timbre and sonority of the sounds produced. They then move</p>	<p style="text-align: center;">What Makes A Good Song?</p> <hr/> <p>In this unit, students explore the genre of popular song, learning how different artists and groups have created different musical arrangements of the same song. Students learn about different musical devices used in popular songs including how the different structural elements are</p>	<p style="text-align: center;">Free Composition/Recap</p> <hr/> <p>Revisit all topics from year 10 using different pieces as listening and performing examples. Start a free composition project (of choice). Continue to build aural skills through frequent practice. Final assessment of composition to Eduqas criteria. Discussion should follow with learners re. targets, refinement etc.</p>	

	<p>Bass patterns (root, third, fifth). The concept of Harmony is developed further in the exploration and addition of Counter Melodies (in fourths and fifths) in Folk Songs. The unit takes “The Wellerman” Sea Shanty as its case study where students sing and perform the melody and add different forms of Musical Accompaniment patterns and a Counter Melody using different intervals before creating their own Musical Arrangement. Other Folk Songs are also given in Lead Sheet notation: “Drunken Sailor”, “Soldier Soldier”, “Scarborough Fair” and “Early One Morning”. During this unit, students will develop their knowledge and understanding of Folk Music as a “traditional” musical genre, explore the musical instruments, timbres and sonorities commonly associated with Folk Music performance, the texture and basic form and structure of Folk Songs and further their knowledge of performing Chords in different Accompaniment patterns on either keyboard/piano, guitar or ukulele.</p>	<p>on to perform and create, by composing and improvising simple rhythms and, using repetition, turn these into cyclic rhythms. These are then combined and overlapped to create polyrhythms and a polyrhythmic texture: a characteristic of much African music. Students explore the effect of syncopation on rhythms learning about its offbeat feel and its emphasis on weaker beats before exploring how call and response is used in African music, again through creating, composing, performing and improvising their own call and response rhythms and the role of the Master Drummer. Students explore African musical instruments and the different timbres and sonorities that these produce before combining their learning of cyclic and polyrhythms, syncopation and call and response into an African inspired piece. Single line</p>	<p>sequenced horizontally to produce the classic form of a popular song, as well as how different textural layers combine vertically showing awareness of the different parts used in a popular song. Students explore hooks and riffs and learn about their function within popular songs. The unit ends with a choice of pathways building on skills, knowledge and understanding of learning during the unit – teachers can choose whether students spend the final two lessons composing their own popular song or whether to allow students to perform their own arrangement of a popular song.</p>	<p>Mock listening exam based on all areas of study</p>	
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		rhythm notation and note values are revised from prior learning and extended through knowledge of dotted and tied notes.			
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