**Ridgeway Music department supports the Model Music Curriculum framework.**

‘’The Model Music Curriculum is designed to introduce the next generation to a broad repertoire of music from the Western Classical tradition, and to the best popular music and music from around the world. In setting out a clearly sequenced and ambitious approach to music teaching, this curriculum provides a roadmap to introduce pupils to the delights and disciplines of music, helping them to appreciate and understand the works of the musical giants of the past, while also equipping them with the technical skills and creativity to compose and perform’’. **March 2021**

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|  | Autumn | Spring | Summer |
| Year 7‘’The start of Year 7 provides a chance for secondary teachers to revisit the Transition Project to learn about their pupils’ musical educationfrom primary school with a focus on reading notation, playing an instrument, composing melodies and | **BUILDING BRICKS / KEYBOARD SKILLS****Key knowledge explored: BUILDING BRICKS*** Understand and recognise the Elements of Music: PITCH, TEMPO, DYNAMICS, DURATION, TEXTURE, TIMBRE or SONORITY, ARTICULATION, SILENCE.
* Draw on the Elements of Music as a resource when composing, creating, and improvising and use the Elements of Music effectively when performing and singing.
* Recognise the Elements of Music when listening to and appraising music from different times and different places. **KEYBOARD SKILLS**
* Understand how the classroom

keyboard is used and played* Practicing pieces of keyboard music to build skills and understanding of reading music and playing an instrument using correct posture, fingering and accuracy of

pitch and rhythm | **I’VE GOT RHYTHM / FORM & STRUCTURE****Key knowledge explored:****I’VE GOT RHYTHM*** Understand that pulse is a fundamental

upon which music is built and performed.* Develop a feeling for and an awareness of a regular pulse in music from different times and places.
* Distinguish between pulse/beat and

rhythm.* Develop and understanding of note values in terms of duration, bars, and simple time signatures.

**FORM & STRUCTURE*** Understand what Form and Structure is in

music.* Understand what Question and Answer, Binary, Ternary and Rondo Forms are in music.
* Recognise the differences between music

based on different Forms and Structures.* Know how to label or identify different sections within a complete piece of music.
 | **SONORITY CITY / FOLK MUSIC****Key knowledge explored: SONORITY CITY*** Learn about the layout and structure of the

symphony orchestra.* Develop an understanding of musical instruments and how they are played, the families/sections, construction, different sound production methods and characteristic timbres/sonorities.
* Perform on orchestral instruments (where possible) or use orchestral tones/voices/sounds from keyboards as part of a ‘class orchestra’ with an awareness of

the experience of ‘performing together’ as an ensemble and the roles of different instrumental parts and textural layers on the music as a whole.* Learn about the origins and uses of

fanfares.**FOLK MUSIC*** Use different forms of Musical

Accompaniments to accompany traditional |

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| singing as a class’’ MMC | * Understand the importance of

“warming-up” before playing a keyboard or piano and the concept of piano fingering (1-5)* Explore different keyboard instruments

from different times and places.**Skills developed:****BUILDING BRICKS**Pitch, Tempo, Dynamics (pp, p, mp, mf, f, ff, cresc., dim., ), Duration, Texture, Timbre, Sonority, Articulation, Silence, Notation, Staff Notation, Stave, Graphic Notation, Graphic Score**KEYBOARD SKILLS**Layout of a Piano/Keyboard, Treble Clef, Treble Clef Staff Notation, Stave, Staff, Lines, Spaces, Black Notes, Sharps, Flats, Scale, Left Hand (LH), Right Hand (RH), Melody, Keyboard Functions, Fingering (1-5), Keyboard Chords, Octave, Warm- Up, “Middle C”**Linking learning:****BUILDING BRICKS*** This unit provides and underpinning musical vocabulary covering the Elements of Music which can be extended at GCSE level.

**KEYBOARD SKILLS**My Music | * Recognise that music with a recurring or repeated section provides familiarity to the listener.
* Recognise why Form and Structure is

important in music**Skills developed:****I’VE GOT RHYTHM**Rhythm, Pulse, Beat, Waltz, March, Time Signature, Conducting, Accent, Rhythm Grid Notation, Semibreve, Minim, Crotchet, Quaver, Pair of Quavers, Bar, Bar Line, Ostinato, Cyclic Rhythm, Polyrhythm.**FORM & STRUCTURE**Question and Answer/Call and Response, Phrase(s), Binary Form (AB), Ternary Form (ABA), Rondo Form (ABACADA…), Melody, Drone, Ostinato, Harmony, Treble Clef Pitch Notation.**Linking learning:****I’VE GOT RHYTHM**Rhythms of the World, Music for Ensemble.**FORM & STRUCTURE**Musical Forms and Devices, Instrumental Music 1700-1820, Western Classical Tradition 1650-1910. | Folk Songs in different ways, showing an awareness of intervals and the Harmony created.* Understand the different textural layers

and form and structure of Folk Songs.* Know some of the different instruments, timbres and sonorities often used in the performance of Folk Music.
* Understand and use the different musical information given on a lead sheet and available musical resources in creating an effective Musical Arrangement of a Folk Song.

**Skills developed:****SONORITY CITY**Strings, Woodwind, Brass, Percussion, Tuned Percussion, Untuned Percussion, Orchestra, Ensemble, Section/Family, Conductor, Pitch, Timbre, Sonority, Arco, Pizzicato, Bow, Fanfare, Harmonic Series.**FOLK MUSIC**History and Types of Folk Music: Folk Song, Work Song, Sea Shanty, Instrumental; Oral Tradition; Folk Song Accompaniments: Pedal, Drone, Ostinato, Chords (on piano, keyboard, guitar or ukulele) as Accompaniment: Triad, Broken Chord, Arpeggio, Alberti Bass; Harmony: Intervals, 5ths; Arrangement, Lead Sheet; Basic Folk Song Structure: Introduction (intro), Chorus/Refrain, Verse; Folk Song Textures: Melody, Chords, Bass Line; Instruments of Folk.**Linking learning:** |

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|  |  |  | **SONORITY CITY**Western Classical Tradition 1650-1910; Instrumental Music 1700-1820;The Concerto through time; My Music; Musical Forms and Devices (Western Classical Tradition 1650-1910); Music for Ensemble.**FOLK MUSIC*** Traditional Music
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| Assessments | **Summative assessment: BUILDING BRICKS**Baseline assessment in response to eitherBritten’s “Four Sea Interludes” from‘Peter Grimes’ or Mussorgsky’s “Pictures at an Exhibition”.Baseline assessment using Beethoven’s “Ode to Joy” from his ‘Symphony No.9’ **KEYBOARD SKILLS**Pupils will take responsibility for their own learning of a either a solo, paired or small ensemble keyboard piece which can be performed at the end of the unit. If the unit is being delivered prior toChristmas, then the final “Independent Practice” lesson(s) could be spent rehearsing and performing a keyboard arrangement of a Christmas song orarrangement. | **Summative assessment:****I’VE GOT RHYTHM**Junk percussion(Stomp! and Weapons of Sound)**FORM & STRUCTURE**“Free composition” in a style/genre of their choice to clearly illustrate and demonstrate either Binary, Ternary or Rondo Form | **Summative assessment**: **SONORITY**Perform on traditional orchestralinstruments “as a class orchestra”, but with an awareness of limitations on resources, suitable keyboard voices can be used or any pupils who play orchestral instruments could be encouraged to perform on these during lessons.**FOLK MUSIC**Performing Chords in different Accompaniment patterns on either keyboard/piano, guitar or ukulele. |
| Year 8 | **HOOKS & RIFFS / OFF BEAT****Key knowledge explored:** | **VARIATIONS / ALL THAT JAZZ****Key knowledge explored:** | **ALL ABOUT THE BASS / SAHARAN SOUNDS****Key knowledge explored:** |

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|  | **HOOKS & RIFFS*** Understand how music is based on

Repeated Musical Patterns.* Understand and distinguish between

Hooks, Riffs and Ostinatos.* Perform, create and listen to and appraise a range of music from different times and places based on Repeated Musical Patterns.

**OFF BEAT*** To recognise the stylistic conventions of

Reggae music* How chords contribute to the texture of

a song* To recognise the key features of a Reggae bass line
* To understand syncopation and how it

is used in Reggae music* To identify the different layers that

make up Reggae music* Understand the key themes and style of

Reggae lyrics**Skills developed:****HOOKS & RIFFS**Repeat, Repetition, Repeat Symbol :||, Hook, Melodic Hook, Rhythmic Hook, Verbal Hook, Riff, Ostinato, Treble Clef, Bass Clef, Bass Line, Melody, Chords **OFF BEAT**Reggae, Mento, Ska, Rock Steady, Rastafarianism, Lyrics, Offbeat, Strong | **VARIATIONS*** To develop a knowledge and understanding of how the Elements of Music can be used and manipulated as a basic form of musical variation to an existing theme or melody.
* Know, understand, and use other musical devices that can be changed or added to, to provide musical variation to an existing theme or melody.
* Understand Variation Form as a type of

musical Form and Structure.**ALL THAT JAZZ*** Know how Chords and Triads are performed, notated, and used in Jazz and Blues e.g., within a 12-bar Blues Chord Sequence.
* Know, recognise, and perform Chords I, I7, IV, IV7, V & V7 in different ways e.g., as a Walking Bass Line.
* Understand and demonstrate what makes an “effective” Jazz improvisation e.g., using the notes of the Blues Scale.
* Know and recognise different types and styles of Jazz and instruments, timbres and sonorities within Jazz and Blues music.

**Skills developed:****VARIATIONS**Melody, Theme, Variation, Variation Form, Canon/Round, Ground Bass, Pitch, Tempo, Dynamics, Texture, Counter Melody, Timbre and Sonority, Articulation (Legato and | **ALL ABOUT THE BASS*** Understand how the Bass Clef is used as a

form of musical notation.* Identify musical instruments and voices

which use the Bass Clef.* Know and understand the construction of commonly used Bass Line Patterns, using these when performing and creating music.
* Understand the importance of a Bass Line in terms of texture and harmony within a song or piece of music.

**SAHARAN SOUNDS*** To recognise, perform and create African music with an understanding of musical conventions and processes
* To explore different rhythmic processes used in African music – cyclic rhythms, polyrhythms, syncopation and call and response and apply these to own composition and performance activities
* To learn about different African musical instruments and make connections between these sounds and timbres available within the classroom
* Listen to a range of different African music,

identifying characteristic musical features**Skills developed:****ALL ABOUT THE BASS**Bass Line, Bass Clef, Bass Clef Staff Notation, Stave, Staff, Lines/Spaces, Pitch, Musical Instruments that use the Bass Clef, The Bass Guitar, Chords: Root, Third, Fifth, Passing |

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|  | Beats, Weak Beats, Syncopation, Riffs, Simple Harmonies: Primary Triads (Tonic, Dominant and Subdominant Chords), Textural Layers, Chords, Call and Response.**Linking learning:****HOOKS & RIFFS*** Western Classical Tradition
* Popular Music

**OFF BEAT**Popular Music, Vocal Music, Conventions of Pop. | Staccato), Inversion, Retrograde, Retrograde Inversion, Pedal (Pedal Note, Pedal Point), Drone, Melodic Decoration, Ostinato, Tonality, Major, Minor.**ALL THAT JAZZ**12-Bar Blues, Blues Chord Sequence, Blues Song Structure (AAB) Blues Scale, Blues Song Lyrics; Chords and Seventh Chords I, I7, IV, IV7, V & V7; Chord Vamps; Improvisation; Swing/Swung Rhythms; Ostinato, Riffs, Fills and Solos; Types and Styles of Jazz; Modes and Modal Jazz; Ragtime; Instruments of Jazz: Frontline (Solos) and Rhythm Section. **Linking learning:****VARIATIONS**Western Classical Tradition 1650-1910 Instrumental Music 1700-1820 Musical Forms and Devices**ALL THAT JAZZ*** Popular Music
* Vocal Music
* Conventions of Pop
 | Notes, Bass Line Patterns: Walking Bass, Bass Line Riffs, Alberti Bass, Broken Chords, Arpeggios, Pedal.**SAHARAN SOUNDS**Djembe Performance Technique: Bass, Tone and Slap Sounds, Improvisation, Textures: Cyclic and Polyrhythms, African Musical Instruments: Membranophones, Idiophones, Chordophones, Aerophones; Master Drummer, Ostinato, Syncopation, Call and Response**Linking learning:****ALL ABOUT THE BASS**Popular Music/Conventions of Pop. Film Music/Music for Film/Music for Stage and Screen.**SAHARAN SOUNDS**Rhythms of the World |
| Assessments | **Summative assessment:****HOOKS & RIFFS**Simple rhythmic and melodic dictation exercises are provided in both graphic and staff notations based on repeated musical patterns.**OFF BEAT**Extended Reggae arrangement of “Yellow Bird” and a brief exploration into the themes of Reggae lyrics with pupils creating their own short set of lyrics using | **Summative assessment: VARIATIONS**‘Extended Theme and Variations Project’ (continuing work towards a completed and refined set of theme and variations or by exploring another of the themes or using a more complex theme from the media and using skills, knowledge and understanding of variation techniques from the unit, using this theme to create a set of refined variations),or by exploring Ground Bass Variations. | **Summative assessment:****ALL ABOUT THE BASS**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.**SAHARAN SOUNDS**composing, performing, and improvising their own call and response rhythms and the role of the Master Drummer |

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|  | Jamaican speech style on a specific subject e.g. Black Lives Matter, School etc. or by taking a well-known melody or song (of their choice) and researching the lyrics, chords etc. and creating a Reggae arrangement of it using the differenttextural layers explored during the unit. | **ALL THAT JAZZ**Performance and improvisation activities consolidating knowledge, skills and understanding of Jazz and Blues from previous lessons. |  |
| Year 9 | **DANCE MUSIC / SOUNDTRACKS****Key knowledge explored:****DANCE MUSIC*** Understand the connection between the steps, movement and formation of dances and the inter-related musical features within the music that accompanies them.
* Understand how different dance music genres use different time signatures and metres and how these relate to the dance.
* Understand how dance music is chiefly made up of primary chords, using chords I, IV, V, V7 and seventh chords in a range of simple major and minor keys.
* Understand how different dances use characteristic dance rhythms within their music.
* Describe the different accompaniment patterns and textures in dance music from different times and places. **SOUNDTRACKS**
* How music can enhance the visual

images and dramatic impact of film and | **COMPUTER & VIDEO GAME MUSIC / NEW DIRECTIONS****Key knowledge explored: COMPUTER & VIDEO GAME MUSIC*** Understand the various ways in which music is used within a range of computer and video games from different times.
* Understand, describe, and use common compositional and performance features used in computer and video game music.
* Understand how to vary, adapt and change a melody (character theme) for different atmospheres/scenarios.
* Understand the importance of sound effects and how these are used at certain cues to enhance gameplay within a computer or video game.

**NEW DIRECTIONS*** Understand changes in twentieth century music and how composers ‘broke away’ from late-Romantic ideals.
* Understand that twentieth century music consisted of many different types, styles, movements and genres.
 | **SAMBA / WHAT MAKES A GOOD SONG?****Key knowledge explored:****SAMBA*** Understand how instruments, structures

and textures are used in Samba* Perform as part of a larger ensemble understanding key roles of performers and different instruments and the relationship between these and the effect this has on the music
* Use rhythmic features such as ostinato, cyclic rhythms, polyrhythms, call and response and syncopation when performing and improvising

**WHAT MAKES A GOOD SONG?*** Understand the different textural and structural elements of a song/popular song.
* Understand and use the different musical information given on a lead sheet in creating a Musical Arrangement of a Popular Song. **Skills developed:**

**SAMBA**Call and Response, Cyclic Rhythm, Improvisation, Ostinato, Percussion, Polyrhythm, Polyrhythmic Texture, Pulse, |

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|  | can reflect the emotional and narrative messages of the drama.* How timing is a crucial factor in the composition and performance of music for film.
* How film music can change the viewer’s

interpretation of a scene.* How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect.

**Skills developed:****DANCE MUSIC**Dance Music from Different Times and Places: Marches, The Baroque Dance Suite, Waltz, Latin Dance: Tango, Irish Jig and Reel, American Line Dance, Disco, Club Dance. Accompaniment Patterns in Dance Music, Rhythms in Dance Music, Texture: Melody and Accompaniment, Primary Chords (I, IV, V, V7), Simple and Compound Time Signatures (2/4, 3/4, 4/4, 6/8)**SOUNDTRACKS**Leitmotif, Soundtrack, Theme Song, Mickey-Mousing, Concord/Discord, (Chromatic) Sequencing, Storyboard, ‘Borrowed’ Music, Music-Spotting, Interval of a 5th, Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical Clichés, Diegetic and Non-Diegetic Music.**Linking learning:** | * Understand and demonstrate how minimalist composers develop pieces from small starting points.
* Know and demonstrate the compositional and serialist techniques used by expressionist composers.
* Manipulate motifs, cells and note/tone rows using a variety of musical development techniques.

**Skills developed:****COMPUTER & VIDEO GAME MUSIC**Sound Effect, Chiptune/8-Bit Music, Synthesiser, Sampling, Soundtrack, Music Technology, Orchestra, Cues, Ground Theme, Decision Motif, Jumping Bass Line, Disjunct, Staccato, Articulation, Chromatic Movement, Syncopation, Character Theme/Motif, Leitmotif, Orchestration, Timbre/Sonority, Texture, Pitch, Dynamics, Tempo.**NEW DIRECTIONS**Atonality, Polytonality, Chromaticism, Dissonance and Discords, Timbre and Sonority, Minimalism, Motif/Cell, Rhythmic Motif, Melodic Motif, Phase Shift, Phase In/Out, Metamorphosis, Additive Melody, Isorhythmic Overlap, Expressionism, Serialism, Note/Tone Rows, Augmentation, Diminution, Retrograde, Inversion, Retrograde Inversion, Tones and Semitones, Hexachords**Linking learning:****COMPUTER & VIDEO GAME MUSIC**Film Music (Video Game Music) | Rhythm, Syncopation, Sambista, Intro, Groove, Break, Mid-Section, Coda, Instruments of Samba: Surdo, Repinique, Tamborim, Chocolo, Reco-Reco, Apito, Agogo Bella, Caixa de Guerro.**WHAT MAKES A GOOD SONG?**Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link, PreChorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Counter-Melody, Texture, Chords, Accompaniment, Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs.**Linking learning: SAMBA*** Rhythms of the World

**WHAT MAKES A GOOD SONG?*** Popular Music
* Vocal Music
* Conventions of Pop
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|  | **DANCE MUSIC*** Musical Forms and Devices
* Popular Music

**SOUNDTRACKS**Film Music/Music for Film Music for Stage and Screen | **NEW DIRECTIONS**Western Classical Tradition since 1910 |  |
| Assessments | **Summative assessment:****DANCE MUSIC**Pupil’s creating and promoting their ownClub Dance track.**SOUNDTRACKS**Pupils perform the James Bond Leitmotif and Themes before using these in a soundtrack composition for the newest James Bond film trailer. | **Summative assessment: COMPUTER & VIDEO GAME MUSIC**Pupils 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.**NEW DIRECTIONS**Pupils are encouraged to explore and use in their own performances, improvisations, and compositions to get a feel “of the style” inwhich they are exploring. | **Summative assessment:****SAMBA**Class Samba piece - an arrangement ofBellini’s “Samba de Janiero” where original melodic parts have been adapted and Samba percussion rhythms added to form various subsections.**WHAT MAKES A GOOD SONG?**Pupils are encouraged to explore the resources available to them, the musical information included (and not included) on their lead sheet and to manipulate, refine and adapt existing (and include new) musicalmaterial to create their final arrangement. |