





YEAR GROUP	SCHEME OF WORK	Declarative knowledge (Facts) (colour-coded using DR T SMITH)	Procedural knowledge (Skills) (colour-coded using DR T SMITH)
7	Unit 1 – West African Drumming 	<ul style="list-style-type: none"> • Call and response is where one rhythm is played by a leader and the rest of the group either copy (in this instance) or play an appropriate response • The continent of Africa is associated with percussion instruments and specifically drums • The most common drum in West Africa is the ‘Djembe.’ • It is traditionally made from one piece of carved and hollowed-out hardwood with goat skin attached to the top • There are three main playing techniques on the Djembe called bass, tone and slap • Pulse is the steady beat upon which music is built • There are a number of other popular instruments in West Africa, each with their own role (including the Dunun, Axatse, Gankogui and Talking Drum) • The ‘Master Drummer’ leads the drum ensemble, dictating the structure by using a number of ‘signals’ • A Griot passes down traditions such as stories and village history • Syncopation means off-beat rhythms • Improvisation is where rhythms and patterns are made up on the spot • A solo is where one player plays a rhythm on their own (this may be accompanied) • Polyrhythms are where many rhythms are played together at the same time • ‘Ghost notes’ refers to a specific and slightly complex technique on Djembe • Dynamics is the volume and can be described using a number of Italian terms including forte (loud), fortissimo (very loud), piano (quiet), pianissimo (very quiet), crescendo (getting louder) and diminuendo (getting quieter) 	<ul style="list-style-type: none"> • Fit call and response patterns in time with the pulse • Demonstrate syncopated rhythms with the pulse • Play bass, tone and slap technique on Djembe • Develop aural skills and be able to respond to different signals • Breathe correctly and demonstrate correct posture when singing • Communicate with other instrumentalists within an ensemble • Express parts using dynamic contrast • Maintain own part within whilst others are playing different parts • Demonstrate how to play ‘Ghost Notes’ <p>Why this unit and why now? Students will focus, to begin with, on pulse and how different rhythms fit together. At this stage, they will not need any prior knowledge of notation, and we will not be working with pitched instruments so there is no focus on melody or harmony. Students will experience playing together as an ensemble and how dynamics, structure and texture can be used to create a coherent piece of music. The playing techniques that they will learn are specific to the Djembe drum which most will not have had an opportunity to play before. They will also be crucially introduced to DR T SMITH, the elements of music that are so important to musical knowledge and understanding.</p>

		<ul style="list-style-type: none"> • Structure refers to how music is put together and how sections fit with each other • Texture is to do with the number of parts playing together (layers of sound) 	
	<p style="text-align: center;">Unit 2a - Notation</p> 	<ul style="list-style-type: none"> • Notation is the word we use for writing music down • Different note symbols have different values • Semibreves are worth 4 beats, minims 2 beats, crotchets 1 beat, quavers ½ beat and semiquavers ¼ beat • Each note has an equivalent rest symbol – if the composer wants to write a certain amount of silence they must use rests in order for the music to maintain a steady pulse • Quavers and semiquavers can be beamed together to make the notation look tidier and easier to read • A dot adds half the original value of a note to itself • Putting note values together in a pattern creates rhythm • Metre means time signature and is to do with how many beats there are in a bar • A bar is a way of organising music into very short sections • Normally there are 4 beats in a bar and this is known as common time • Pitch is how high or low a note is • Different pitches allow us to create melody (the tune) • Notes are written on a stave (5 lines/4 spaces) to indicate their pitch • The musical alphabet goes from A-G • Every, Good, Boy, Deserves, Football is a way of remembering the pitches of the lines • FACE is a way of remembering the pitches of the spaces 	<ul style="list-style-type: none"> • Demonstrate knowledge of different notes values • Create a 4-bar rhythm • Perform a 4-bar rhythm accurately • Apply treble clef notation knowledge to working out different letter names of notes • Demonstrate knowledge of pitch notation by creating musical words in notation <p>Why this unit and why now? Following on from the work that students have done in Unit 1 on pulse and how different rhythms fit together, students will look at traditional notation. They will begin with note values and how to fit rhythmic patterns together. This will culminate in them producing a 4-bar rhythm of their own including dots and rest. They will then look at pitch notation (which was not covered during the last unit as all the work was done on un-tuned percussion instruments). This will prepare them for using the keyboard skills that that will learn during the next unit.</p>

Unit 2b – Keyboard Skills



Unit 3 – Chinese Music



- Chinese instruments (Pipa, Xiu, Erhu, Gong, Pengling, Sheng, Ruan) can be compared the Western instruments
- Instrumentation is the use of different instruments
- Chinese music is descriptive and often tells a story or describes a picture or image
- Chinese music is based around the Pentatonic (5-note) scale
- An example of the Pentatonic scale is E, G, A, B and D
- Penta means 5 and tonic means note
- C is to the left of the pattern of 2 black notes together on the keyboard
- The musical alphabet goes up to G and starts again on A
- Melody means the main tune – the RH normally plays the melody on keyboard
- Fingers are numbered 1-5 with 1 being the thumb and 5 being the little finger on RH
- Structure means how musical is put together (how the different sections fit)
- Binary form (AB) is two contrasting sections of music
- Ternary form (ABA) refers to music in three sections where the third is a repeat of the first
- Rondo form (ABACADA etc) is where a main theme (A) keep coming back in between new ideas (B, C, D etc)
- Improvising stylistically requires certain rules to be followed
- Good timing in music requires careful counting of the pulse

Why this unit and why now?

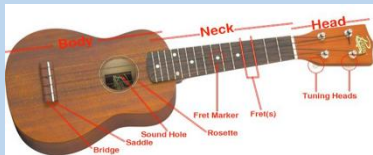
Having looked at pulse and how different rhythms fit together in Unit 1 and then traditional notation including creating their own 4-bar rhythm and working out note names in the treble clef, students will now apply their knowledge to the keyboard. Good keyboard technique including hand-position and fingering will be covered. Students will also be introduced to the idea of a scale and learn the notes of the Pentatonic scale.

- Identify the sound of different instruments
- Work out rhythms from notation
- Work out pitch from notation
- Demonstrate an understanding of where the notes are on the keyboard
- Show good hand position and knowledge of fingering
- Understand what 4-bars is and be able to accurately count and fill this amount of time
- Improvise using the notes of the pentatonic scale
- Show an understanding of Rondo form structure

Why this unit and why now?

During the unit they will work out the notes and rhythms of a traditional Chinese melody called Wine Puppet which uses the Pentatonic scale and play it on the keyboard. Good keyboard technique will be built upon. Students will also build on their improvisational skills (first looked at in West African drumming – unit 1) and improvise individually as part of a class Rondo. Other musical structure will also be touched upon. Again, like in the West African unit, students will develop their ability to appreciate the music of a different culture and learn about its origins and characteristics, and its purpose.

Unit 4 - Ukulele Skills



- A **ukulele** has four **strings**
- It has lots of different parts to it including the **sound hole, frets, neck, bridge, tuning pegs, body and fretboard**
- A **chord** is two or more notes played together at the same time – most **chords** are **triads** (three note **chords**)
- Ukulele **chords** are written as symbols that relate to the frets (horizontal lines) and the **strings** (vertical lines) with blobs for where to put fingers
- Right-handed ukulele players have the neck closest to their left hand and form chords with their LH
- **Major chords** sound happy and **minor chords** sound sad
- The use of **chords** is called harmony
- The right hand is used for **strumming**
- A plectrum can be used to strum
- The **chord symbols** for Am, C, F, G, D and Em are specific shapes (students should be able to identify)
- On a **chord symbol** the thickest string (left) should be closest to player's nose and the thinnest string (right) closest to their toes (if right-handed)
- Many famous songs use patterns of as little as 3 or 4 different **chords**
- **Strumming** on the **beat** should be with a down stroke and off the **beat** with an upstroke
- **Syncopation** is where **strumming patterns** use off-beat strokes

- Fit **strumming** patterns in time with the **pulse**
- Demonstrate **syncopated strumming rhythms** with the **pulse**
- Interpret and play **chord** symbols of (Am, C, F, G, D and Em at least)
- Play up and down strokes on **ukulele**
- Demonstrate posture and position of **ukulele** and use the correct fingers
- Develop aural skills and be able to maintain own part with rest of class and backing track
- Develop aural skills and identify how the elements of music (**DR T SMITH**) have been used
- Develop ensemble skills

Why this unit and why now?

During this unit, students will look at different types of notation (i.e. chord symbols) and the idea of creating chords by playing more than one note at a time. They will be introduced to the aural difference between major and minor chords and look at different chord progressions and how to play various different chord shapes on Ukulele. They will also look at strumming patterns and the rhythmic idea of syncopation will be recapped in the context of strumming patterns. Students will also develop their singing skills in singing some well-known songs. Vocal skills will be worked on more in the next unit.

Unit 5 – 'The Passenger' Band Skills



- **Metre** in music is how many **beats** there are in a bar
- Songs are **structured** with **choruses** and **verses**
- **Syncopation** refers to **off-beat rhythms**
- It is important to **breathe** correctly when **singing** and to **pitch** notes accurately
- **Posture** is important in order to produce the best sound when singing
- **Instrumentation** is how instruments are used
- The **root** note is the lowest note of a **triad**
- A **triad** is a three-note **chord**
- The **melody** is the main tune
- Dynamics are the volume in music
- Maintaining a **steady pulse** is vital to a good ensemble performance

- Demonstrate how to play a **root note** in the LH and **chord** in the RH on **keyboard** showing a knowledge of **syncopation**
- Demonstrate **good posture** and **breathing** in order to **sing** and **pitch** notes accurately
- Show the ability to sing and play a part together
- Demonstrate a good sense of **timing**
- Demonstrate playing the **chords** of Am, F, C and G fluently using a **syncopated strumming pattern** on **Ukulele**
- Develop ensemble skills and a knowledge of how to maintain/lead a part and how to fit that part with the rest of the ensemble
- Demonstrate an understanding of each of the **DR T SMITH** elements and make appropriate choices in creating an arrangement/performance

- **Texture** is to do with the number of layers of sound in a piece of music
- An arrangement involves an individual or group making decisions to do with **DR T SMITH** in creating a performance
- **Structure** in music is how the different sections are fitted together
- Moving fluently between **chords** and through a **chord-progression** is essential to maintaining a good sense of **timing**
- **Harmony** is the use of chords in a piece
- An **inversion** is to do with the order of notes within a **chord**
- Ensemble skills involves **timing**, dynamic balance between parts and the ability to listen to other parts whilst playing in order to keep a performance together – it also involves being flexible enough to make allowances for mistakes and still keep together as a group
- A good performance involves accuracy, fluency, a good sense of timing and confidence

Why this unit and why now?

In this unit, students are further developing their vocal skills (including vocal technique), keyboard skills (including playing chords in addition to playing one- line melodies) and ukulele skills (using chords they have previously covered but looking at syncopated strumming patterns). Students are building upon their small group ensemble skills that they first looked at during unit 1 (West African Drumming). In groups, they will arrange their own version of a well-known song called ‘the Passenger’ using keyboard, voice, ukulele and other instruments that they have experience playing themselves.

Unit 6 - Programme Music




- An **orchestra** is a large instrumental ensemble typical of classical music, which combines **instruments** from four **different families**
- The four **families of instruments** in the orchestra are; **Strings, Woodwind, Brass and Percussion**
- **Stringed instruments** are played by using a **bow** or **plucking the strings**
- **Woodwind instruments** are played by **blowing into a reed(s)** which vibrate or by blowing air across an opening as in the case of the flute
- **Brass instruments** are played by players **vibrating their lips** to make a buzzing sound into the mouthpiece
- **Percussion instruments** are played by either **hitting (beating with a beater) or shaking** them
- The **orchestra** sit with **strings** at the front as they are the quietest family – **percussion** is at the back as they are the loudest
- **Percussion players** need to be able to play a wide range of **percussive instruments** depending on what is required in the piece they are playing
- The **conductor** leads the orchestra and stands at the front using hand signals to represent **tempo**, dynamics, etc

- Work out different **rhythms** by counting **beats** and **note durations** accurately
- Use knowledge of notation to work out **pitches** of notes with accuracy
- Demonstrate **good hand position** and technique in playing some programme music themes on **keyboard** with accuracy and fluency
- Demonstrate a good sense of **timing**
- Use understanding of **DR T SMITH** elements to analyse pieces of music and come to appropriate conclusions
- Demonstrate an understanding of each of the **DR T SMITH** elements and make appropriate choices in composing a piece of programme music

Why this unit and why now?

In this unit, students are looking at the music of several great composers including Prokofiev, Greig and Saint-Saens. They will learn about the different instruments of the orchestra and their families, looking at how the instruments are played and how they relate to other instruments previously studied (keyboard and ukulele plus Djembe and also the traditional instruments of China). They will learn about programme music and how the instruments

		<ul style="list-style-type: none"> • Prokofiev wrote a piece of music called Peter and the Wolf the teach children about the families of instruments in the orchestra • It is a symphony which is a large-scale piece for orchestra • Prokofiev is a Russian composer from the 20th century • Programme music is music which tells a story by representing different characters, places or scenes – it is different to film music (incidental music) as there are no images, it is just music • Articulation is to do with how notes are played – example are staccato (detached), 	<p>and DR T SMITH elements can be used to create characters. They will further develop their keyboard skills by playing some programme music themes and also compose their own themes based upon characters using their knowledge of DR T SMITH and building upon improvisation work they have previously done. They will also further develop their listening skills and understanding of how to analyse music using DR T SMITH.</p>
<p style="font-size: 48px; text-align: center;">8</p>	<p style="text-align: center;">Unit 1 – Samba</p> <div style="text-align: center;">  </div>	<ul style="list-style-type: none"> • Linked to West African drumming music • People were transported to Brazil from Africa to work as slaves in the mines and sugar plantations and brought aspects of their musical culture with them. • Samba developed as urban music in the 1950s in the favelas • It includes layering syncopated rhythms on multiple percussion instruments. • Samba has many similarities to African drumming music such as polyrhythms and use of call and response • Syncopation/Syncopated means off-beat rhythms • Call and Response is where one melody or rhythm is answered by another • Polyrhythms is where many rhythms are being played at the same time • Samba has a strong association to annual Carnival in Rio de Janeiro • Ganza is a cylindrical plastic, wooden or metal shaker filled with rice or seeds to create a sound like rainfall or the cymbal of a drum kit • They help to keep time and create what is known as the 'Samba swing' • The tamourin is not to be confused with the tambourine and is a small, high-pitched drum held in one hand and beaten with a stick • Agogo bell comprises of two metal bells of different sizes attached to each other • Smaller bell produces higher sound • The pitches of the bells complement the rhythms of the drums 	<ul style="list-style-type: none"> • Fit call and response patterns in time with the pulse • Demonstrate syncopated rhythms with the pulse • Play percussion instrument with correct technique • Develop aural skills and be able to respond to different signals • Breathe correctly and demonstrate correct posture when singing • Communicate with other instrumentalists within an ensemble • Express parts using dynamic contrast • Maintain own part within whilst others are playing different parts in a polyrhythmic texture • Lead/conduct the performance

- Caixa is the Brazilian equivalent to the **snare drum**
- Buzz sound created by the snare (gauze) which is tightened
- Caixas drive the **rhythm** forward
- **Rhythms** tend to use a combination of light beats and heavier **accents**
- Played normally with two sticks and standing up (using a strap)
- The **Repinique** is a very loud and high-pitched double headed drum
- Similar to Caixa but without the snare
- Plays the **calls** for the rest of the group to respond to
- Sometimes played with one hand and one stick, sometimes two sticks
- An experienced drummer normally plays the **Repinique**
- The **Surdo** drums are the bass sound creating the heartbeat of the group
- Keeps **time** and provides a feel for the rest of the instruments
- Big barrel-shaped drums with skin on each end
- Played standing up (with straps) and with a padded beater so the sound is not too sharp
- They come in a number of sizes
- Samba music has no set **structure** and follows signals from the lead Repinique player
- The **signals** are often played on a whistle known as an **apito**
- All players learn their parts aurally and often use words to help memorise their **rhythms**
- The **rhythms** are **layered** on top of each other to create a **polyrhythmic texture**
- The music might include **solo sections, breaks, call and response** and **sections played in unison**
- The **Son Clave rhythm** is really important in Samba music
- **Cross-rhythm** patterns are created by **overlapping the beats**
- **Dynamics** can be controlled by hand signals

Unit 2 – Guitar Skills



- A guitar has six strings
- It has lots of different parts to it including the sound hole, frets, neck, bridge, tuning pegs, body and fretboard
- Guitar chords are written as symbols that relate to the frets (horizontal lines) and the strings (vertical lines) with blobs for where to put fingers
- Right-handed guitarists have the neck closest to their left hand and form chords with their LH
- The right hand is used for strumming
- A plectrum can be used to strum
- The chord symbols for D, A, E and G are specific shapes (students should be able to identify)
- On a chord symbol the thickest string (left) should be closest to player's nose and the thinnest string (right) closest to their toes (if right-handed)
- Many famous songs use patterns of as little as 3 or 4 different chords
- Strumming on the beat should be with a down stroke and off the beat with an upstroke
- Syncopation is where strumming patterns use off-beat strokes
- Guitar tab is the notation used to notate melody lines (or riffs) for guitar
- An x on a chord symbol means do not play that particular string
- An 'o' on a chord symbol means play the string but as an open string with no LH fingers on it

- Fit strumming patterns in time with the pulse
- Demonstrate syncopated strumming rhythms with the pulse
- Interpret and play chord symbols of (D, A, E and G at least)
- Play up and down strokes on guitar
- Demonstrate posture and position of guitar and use the correct fingers
- Develop aural skills and be able to maintain own part with rest of class and backing track
- Develop aural skills and identify how the elements of music (DR T SMITH) have been used
- Develop ensemble skills
- Demonstrate how to interpret guitar tab
- Show an understanding of how to work out the notes in different chords using semitones and frets

Why this unit and why now?


This unit follows on from and builds upon the Ukulele Skills unit from year 7. Students will look at the shapes for the most common Primary and Secondary chords and play some well-known songs. They will build upon their knowledge of song structure (also from 'Passenger' unit) and complex strumming patterns using syncopation (first experienced in the very first topic in year 7). They will extend their knowledge of notation (first looked at in Notation scheme Unit 2 Year 7) by not only looking at chord diagrams but also guitar tab notation. The idea of riffs will be touched upon. Students will listen to and analyse a range of different songs using DR T SMITH. They will extend their harmonic knowledge by learning how to work out the notes in different chord shapes. They will also develop their ensemble skills further in performing along with backing tracks.


Unit 3 - Blues



- Learn some key facts about the origins of Blues music
- Learn some characteristics of Blues music and recognise them in listening to tracks
- Now that the tempo of Blues music is slow and why
- Know that a chord is constructed using a root, third and fifth and can also be known as a triad
- Know that the chords used in the 12-bar Blues are chords I, IV and V and understand how the pattern is constructed

- Demonstrate how to construct the 12-bar Blues pattern on keyboard
- Demonstrate how to change to key of the pattern
- Demonstrate how to structure Blues lyrics
- Demonstrate how to play and use chord inversions on keyboard
- To play a walking bass line to fit with chords and accompaniment
- To improvise using the notes of the Blues scale

		<ul style="list-style-type: none"> • Know that normally Blues lyrics are structured in 3 lines (AAB) which uses Call and Response • Know that Call and Response originated with the slaves working in the fields • Know that the shuffle rhythm gives Blues accompaniment a distinctive Blues sound • Define chord inversions and how they can be used • Know how a walking bass line is constructed using the root, third and fifth of the chord in a pattern that ascends and descends • Know that melodies are often improvised in Blues music • Know that the Blues scale is a group of notes used to construct melody and improvisations (C, Eb, F, Gb, G and Bb) 	<ul style="list-style-type: none"> • Arrange an original piece of Blues music that includes chords, accompaniment, walking bass, improvisation and lyrics • Demonstrate an understanding of timing and style in performing a Blues arrangement with style and confidence <p>Why this unit and why now? This unit follows on from Unit 2 Guitar Skills. During that unit, students looked at the shapes for the most common Primary and Secondary chords and play some well-known songs. Now, students are looking more at the technical construction of chords using root, third and fifth and how they can be structured together in a pattern (i.e. the 12-bar Blues). They will extend their knowledge of chords by looking at inversions. They will build on their knowledge of melody, having previously looked at the Dorian mode scale, Pentatonic scale and other patterns of notes, to look at how the Blues scale is constructed and how it can be used to improvise melodies in a similar way to the Pentatonic scale in Chinese music. Students will listen to and analyse a range of different songs using DR T SMITH. They will look at the fingerprints of the Blues style. They will further build upon their ensemble skills having done the Passenger and West African Drumming units in year 7 and some ensemble playing (i.e. performing along with backing tracks) in unit 2.</p>
	<p>Unit 4 – Band Skills</p> 	<ul style="list-style-type: none"> • Identify what makes an effective ensemble performance • In popular music, a cover version (or cover), is a performance or recording of a song by someone other than the original artist or composer. • Sometimes a cover can be more successful than the original. • Often a cover will change the style/feel of the song rather than trying to emulate the original too closely. • This is very similar to arrangement which we looked at last topic • Artists consider DR T SMITH when thinking about creating a cover or an arrangement • A semitone is half a tone – the nearest possible next door neighbor note on a keyboard • A three notes of a triad chord are referred to as root, third and fifth 	<ul style="list-style-type: none"> • Demonstrate how to effectively rehearse including repeating sections until fluent, trying trickier sections first, rehearsing separately before rehearsing together, playing at a slower tempo before building it back up and knowing to not always just start from the beginning of the song • Know how to set effective personal and group targets • Demonstrate good ensemble skills such as ability to maintain own part (and potentially lead the performance, play in time, demonstrate a good sense of dynamic contrast and balance and communicate well • Consider other DR T SMITH elements when arranging a performance <p>Why this unit and why now? The two previous units covered chords and chord progressions, and in the Blues unit, students were introduced to inversions. During this unit, students will play instruments previously introduced</p>

		<ul style="list-style-type: none"> • There are 4 semitones between the root and the third and 3 semitones between the third and the fifth in a major chord • This works the opposite way round in a minor chord (3 then 4) • A resource/lead sheet includes information such as the chords that are used in a song, information about the structure and different sections, notation of rhythmic patterns and how many beats each chord last for • A band arrangement consists of melody, accompaniment and rhythm section 	<p>(keyboard, ukulele, guitar and possibly bass guitar) in similar combinations to the Passenger unit of year 7 but arranging a chosen song rather than a given song. To do this they will use resource/lead sheets using chord diagrams, staff notation and TAB notation. Students will continue to build on their listening skills and musical vocabulary using DR T SMITH.</p>
	<p>Unit 5 - Film Music</p> 	<ul style="list-style-type: none"> • Learn some key facts and terminology linked to music for film. • Learn about musical clichés and how we use these effectively to enhance the moving image and help to convey the meaning to the audience. Comparing and contrasting a variety of soundtracks for the same film sequence and discussing the effectiveness of each. • Know that elements of film music originate from opera and programme music. • Know about musical devices and their uses in composition. • Know that composers work to a brief, often using a storyboard or film sequence to plan their ideas. That this includes the spotting process and decisions made around where hit points would be most effective. • Know that there is diegetic music and non-diegetic music and the difference between them. • Know that the audio that accompanies film may include Foley sounds and that these are added during the production process (along with the music and dialogue) 	<ul style="list-style-type: none"> • Demonstrate how to play a well know leitmotif on the keyboard following tradition staff notation. • Demonstrate how to play and use musical devices on keyboard • Demonstrate how to structure their ideas using a storyboard. • Create/compose an original and appropriate (following the musical clichés) piece of film music to accompany a ‘horror’ film clip using musical devices and considering texture, dynamics. • Demonstrate an understanding of timing/hit points, ensemble skills and style when performing their group composition. <p>Why this unit and why now?</p> <p>This unit follows on from previous units that have covered chords, chord progressions and inversions. It also links to the year 7 unit on Programme Music where students explored the concept of storytelling through music and how to use different scales to create melodies of certain moods. During this unit students will recap notation in both treble and bass clef and continue to develop their keyboard skills when learning a famous leitmotif. They will build on their knowledge of chords, ostinato and improvisation to develop a group composition to accompany a short film clip. Students will listen to and analyse a range of different film music extracts using DR T SMITH. They will look at the origins of music for film covering musical clichés and leitmotif.</p>

Unit 1 – Salsa



- Learn some key facts about the origins of Salsa music
 - Learn some characteristics of Salsa music and recognise them in listening to tracks. Comparing and contrasting arrangements of the same piece.
 - Know that Salsa music is underpinned by the **Son Clave** and that this is linked to other Latin dance styles also.
 - Know that Salsa music is a fusion style (originated in New York in the Puerto Rican district by combining American Big band music, Spanish melodies/instruments, Cuban instruments, African rhythms/instruments).
 - Know that Salsa music is a dance style.
 - Know that a **chord** is constructed using a **root, third** and **fifth** and can also be known as a **triad**. That this can be played as an **inversion** to aid fluency on the instrument.
 - Know that the **melody** can be **harmonised in 3rds and 6ths**.
 - Know that **Call and Response** and **improvisation** are characteristics shared by this style.
 - Know how the **piano riff** and **chords** can be used as accompanimental figures to both the main **melody** and **improvised** sections.
 - Know that the correct **scale** must be used when **improvising** over a given **chord structure** or within the given key.
 - Demonstrate how to play the **piano riff** and **melody** on **keyboard**. Demonstrate how to play and use **chord inversions** on **keyboard**
 - Demonstrate how to play the melody and chords on a **string instrument (guitar/ukulele)** following **TAB notation**.
 - Some may also demonstrate how to play the **bass riff** on the **bass guitar** following **TAB notation**.
 - Demonstrate how to **structure** Blues lyrics
 - To sing/play a **melody** to fit with **chords** and accompaniment
 - To **improvise** using the notes of the **minor scale**
 - Arrange an original piece of Salsa music that includes **chords**, accompaniment, **piano riff, improvisation/Call and response** and lyrics.
 - Demonstrate an understanding of **timing** and style in performing a Salsa arrangement with style and confidence.
- Why this unit and why now?**
This unit follows on from the year 8 units on Guitar Skills, Blues and Band Skills. These units covered chords, chord progressions and inversions. They will build on their knowledge of melody and improvisation using both aural skills and different types of notation (including a detailed look at Guitar Tab) to learn the melodies.
- They will play instruments previously introduced (keyboard, ukulele, guitar and samba drums) in new combinations, and feature the bass guitar.

Unit 2 – Pop Song Arrangement



- Pop songs use simple **chord progressions**, often only using **Primary Chords**
- A chord is made up of a **root, third and fifth**
- **Primary Chords** and **Chords I, IV and V** and are all major chords in a major key
- Each **major key** has a **relative minor** that can be worked out by going down three semitones from the first note of **the major scale**
- Pop songs are normally rhythmically interesting with a clearly defined **tempo** (that normally stays the same throughout)
- Pop songs have clear and simple **structures** usually which include **verses** and **choruses** amongst other **sections**
- **Melodies** need to balance repetition with contrast and develop in order to maintain the listener's interest
- Normally songs have variety in **texture** which means that repeated sections still have interest
- **Tonality** means **key**
- Every major key has 6 most commonly used chords (the **Primary chords** and their **relative minors**)
- **Chord inversions** are where the **third** or **fifth** of the **chord** becomes the lowest sounding note (normally played by the bass) instead of the **root**
- **Harmonic rhythm** is how often **chords** change (how many **beats**)
- Most pop music is in **common time (4/4)**
- Some instruments (for example trumpet and clarinet) are **transposing instruments** and therefore music must be transposed into a different key for these instruments in order for them to fit with non-transposing instruments
- Instruments like the trumpet and clarinet are in Bb and therefore need to transpose each note up by two semitones to sound the same as an instrument in C (like the flute or violin)

- Begin to follow a condensed score including repeats, time bars etc.
- Begin to analyse a score, looking for 'clues' such as **time signature**, **key signature**, **instrumentation**, and **chords**
- Use the correct **DR T SMITH** musical vocabulary to describe the music they see and hear.
- Answer short focused questions on an extract of music
- Apply the knowledge gained through listening to and analysing a piece to own group arrangements
- Know how to use a variety of **instruments/voices** together effectively

Why this and why now?

This unit follows on from the Salsa scheme and again, involves students working together in groups in order to produce a performance of pre-existing material. This unit takes it further as students will be encouraged to arrange for their own instruments potentially if they play violin, clarinet, trumpet etc and also transpose for those instruments. They will further develop their score reading skills as they will be given the full score in order to create their arrangements. The theory that has been previously covered on chords will be built upon including looking at what Primary and Secondary chords are and how to work them out. Their arrangement will also be in a style/genre of their choosing so they will need to make clear **DR T SMITH** decisions and understand the fingerprints of their chosen style.

Unit 3 – Song Writing



- Pop songs use simple **chord progressions**, often only using **Primary Chords**
- A chord is made up of a **root, third and fifth**
- **Primary Chords** and **Chords I, IV and V** and are all major chords in a major key
- Each **major key** has a **relative minor** that can be worked out by going down three semitones from the first note of **the major scale**
- Pop songs are normally rhythmically interesting with a clearly defined **tempo** (that normally stays the same throughout)
- Pop songs have clear and simple **structures** usually which include **verses** and **choruses** amongst other **sections**
- **Melodies** need to balance repetition with contrast and develop in order to maintain the listener's interest
- **Riffs** are short repetitive patterns on an instrument that are designed to be 'catchy' by being short, rhythmic and repetitive
- **Hooks** are similar to **riffs** but are normally lyrical
- A **melody** can be developed from a **riff**
- Normally songs have variety in **texture** which means that repeated sections still have interest
- **Tonality** means **key**
- Every major key has 6 most commonly used chords (the **Primary chords** and their **relative minors**)
- **Chord inversions** are where the **third** or **fifth** of the **chord** becomes the lowest sounding note (normally played by the bass) instead of the **root**
- A **bass line** primarily follows the root note of the chord but then develops
- A drum pattern uses the bass, snare and hi-hat drums in a particular order
- Most pop music is in **common time (4/4)**

- Use the correct **DR T SMITH** musical vocabulary to describe the music they see and hear.
- Answer short focused questions on an extract of music
- Know how to create a **riff**
- Know how to structure lyrics
- Understand how to apply a hook line
- Know how to create a **chord progression** using **Primary** and **Secondary chords**
- Know how to use a variety of **instruments/voices** together effectively

Why this and why now?

This unit follows on from the Pop Song arrangement scheme and again, involves students working together in groups in order to compose a perform a section of a song from scratch. This unit takes the knowledge that students have previously gained by playing pre-existing songs to creating their own. Students will explore how to create an effective riff, how to create a chord progression using primary and secondary chords, how to construct a bass line from their chords and how to select an appropriate drum pattern. They will then fit their parts together and make various decisions based on **DR T SMITH** to refine their composition in order to produce an effective performance.

Unit 4 – Film Music/DAW



- Know many different genres of film
- Understand how **DR T SMITH** can be used to create mood in film music
- Know the purpose of a film trailer
- Film music can help to tell the narrative
- Film music often uses a full **symphony orchestra**
- A **symphony orchestra** consists of 4 families of instruments – **strings, woodwind, brass and percussion**
- **Brass instruments** are often used for heroic **melodies**
- **Percussion** can be used to create 'hit points' in the music
- A musical cliché is where musical conventions become common in a certain genre
- An **ostinato** is a short, repeated rhythmic or melodic pattern
- It can create a sense of expectation
- A **drone** is a long, sustained note played throughout a whole section of music (often in the bass)
- It can be used to create tension
- **Staccato** is **articulation** in music where notes are played short and detached – this can give a sense of **rhythmic intensity**
- A **DAW** is a digital audio workstation used to multi-track midi and audio sounds and play them back together at the same time
- The **Dorian mode** is a scale that begins and ends of D – it can be used to create a 'heroic' **melody**
- **Triplets** (three notes in the time of two) are a feature of heroic melodies
- **Dotted rhythms** where longer notes alternate with shorter notes can also be a feature
- The **dominant** note is the 5th degree of a scale and is the second most important note (after the first degree)

- Know how to create an effective **rhythmic ostinato**
- Know where to include a **drone** in order to build tension
- Know how to create an effective **heroic melody**, using appropriate **instrumentation** and **triplets/dotted rhythms**
- Know how to play to **Dorian Mode** in order to know which notes to use when composing
- Know how to work out the **dominant** note
- Know where to use hit points and be able to pick appropriate sounds
- Know how to record different tracks in a **DAW**
- Know how to playback tracks along with a video clip to check timing
- Understand **automation** and know how to include it appropriately
- Know how to export files from the DAW and upload onto another platform (i.e. Showbie)

Why this and why now?

This unit follows on song writing and is another unit with a composition focus. It looks back at the work completed in year 8 on film music where students built on their knowledge of chords, ostinato and improvisation to develop a group composition to accompany a short film clip. In this unit the composition process is individual and the focus is to practice using DAW software in order to embed their knowledge of devices such as drone, ostinato, hit points and melody and understand how they fit together in a multi-track sequencer. They will also have the opportunity to understand and use automation.

Unit 5 – Notation Software



- Notation software allows composers to input notation and create professional scores of music
- A leitmotif is a returning musical idea that is associated with a particular object, time or place
- **Dotted rhythms** and **triplets** can make a **melody** sound heroic
- **Texture** is to do with the number of layers of sound playing at once
- **Tonality** means **key (major/minor)**
- There are four **families of instruments** (in an orchestra) and each are used to create different moods
- **Ostinato** means repeated pattern
- **Drone** is a long, sustained note
- **'Hit Points'** are used to provide emphasis points
- **Dissonance** means unstable or clashing sound
- A **sequence** is a short musical idea that is repeated at a higher or lower pitch
- **Tremolo** is where one note is played over and over really quickly
- Piano reduction is the term that involves simplifying a musical score and putting it onto two staves (RH and LH)
- **Key signature** is written at the beginning of a piece of music and shows the player which sharps and flats to play
- **Metre** means number of beats in a bar and can be called **time signature** – it is written at the beginning of a piece
- **Tempo** markings tell a performer how fast to play the music – they are written at the top of the score and are normally in Italian
- **Legato** means smooth and **staccato** means detached
- **Phrase markings** indicate that a passage of music should be played **legato**
- **Articulation** is to do with how a note is played and can include **accents** (strong emphasis)
- Finger numbers can be written on a score so the player finds it easier to play
- **Modified repetition** is where a passage of music is repeated but with some slight changes
- A **melodic device** refers to different ways in which a **melody** can be developed.

Much of this topic is about learning about the functionality of the notation software Noteflight. Students need to be able to input...

- Different **note values**
- Different **pitches**
- Different instrument parts
- **A key signature**
- **A metre/time signature**
- **Phrase markings**
- **Articulation**
- **Dynamics**
- **Tempo markings**

...in order to create a professional looking score which replicates the given.

In addition to this they will need to work out how to copy and paste melodic material and have the skills to know how to develop parts through techniques like **modified repetition** and **sequence**.

Students also need to know how to export their musical score as both pdf scores and mp3 audio files in addition to being able to upload them onto another platform (Showbie)

Why this and why now?

This unit follows on from the film music/DAW software unit where students practiced using DAW software in order to embed their knowledge of devices such as drone, ostinato, hit points and melody and understand how they fit together in a multi-track sequencer.

In this unit, they are using the other type of musical composition software, notation software. They will practice the skills of inputting notes into the software and then go one step further and start being creative and developing their notation practising different compositional devices

DR T SMITH in detail

AOS 4 – Popular Music (including score reading, analysis, wider listening, exam-style questions and practical activities)/Africa Set Work

- Definitions of wide range of key terminology under the following headings; **dynamics**, **rhythm**, **tempo and metre**, **texture**, **structure**, **melody**, **instrumentation**, **tonality** and **harmony** (**DR T SMITH**)
- Understand the musical idioms associated with a variety of popular music styles and the fingerprints of each genre they study
- Understand the impact of technology on popular music
- Understand the opportunities that exist for singers, song writers, arrangers and music producers within the music industry
- About the **dynamics**, **rhythm**, **tempo and metre**, **texture**, **structure**, **melody**, **instrumentation**, **tonality** and **harmony** of Africa in detail (**DR T SMITH**)

See Curriculum Ambition Plan for more detailed info

- Follow a condensed score including repeats, time bars etc.
- Analyse a score, looking for ‘clues’ such as time signature, key signature, accidentals, modulations, cadence points, instrumentation, instrumental techniques, texture, melodic shape, imitation, chords,
- Use the correct musical vocabulary to describe the music they see and hear.
- Make comparisons between the set works and other examples of unfamiliar music.
- Use their knowledge of the pieces to support any dictation questions which feature extracts

Why this and why now?

Students need to know the four areas of study for GCSE in a lot of detail. The areas of study (AOS) are Musical Forms and Devices (AOS1), Music for Ensemble (AOS2), Film Music (AOS3) and Popular Music (AOS4). We begin year 10 focusing on AOS4 and the **DR T SMITH** elements of music in detail including the definitions of all key words needed. Students are used to doing basic analysis using **DR T SMITH** but now we will take this further and apply this analysis to exam-style questions. At this stage, students will fill any gaps in knowledge on key terminology that is on the exam specification under the **DR T SMITH** elements. Keeping a practical element to the analysis of set works is very important, not only to engage the students but also to enable them to retain knowledge about the pieces. There are only two set works and one of them (Africa) relates to this area of study.

		<p>AOS 1 – Musical Form and devices (including score reading, analysis, wider listening, exam-style questions and practical activities)/Badinerie Set Work</p> <p>Composition skills (different briefs, styles and genres)</p>	<ul style="list-style-type: none"> • Definitions of wide range of key terminology under the following headings; dynamics, rhythm, tempo and metre, texture, structure, melody, instrumentation, tonality and harmony (DR T SMITH) • The key features of each genre of the Western Classical Tradition • Understanding of binary, ternary, minuet and trio, rondo, variation and strophic forms • About the dynamics, rhythm, tempo and metre, texture, structure, melody, instrumentation, tonality and harmony of Badinerie in detail (DR T SMITH) <p>See Curriculum Ambition Plan for more detailed info</p>	<ul style="list-style-type: none"> • Follow a condensed score including repeats, time bars etc. • Analyse a score, looking for ‘clues’ such as time signature, key signature, accidentals, modulations, cadence points, instrumentation, instrumental techniques, texture, melodic shape, imitation, chords, • Use the correct musical vocabulary to describe the music they see and hear. • Make comparisons between the set works and other examples of unfamiliar music. • Use their knowledge of the pieces to support any dictation questions which feature extracts <p>Develop compositional skills including</p> <ul style="list-style-type: none"> • creativity in responding to a brief • development of musical ideas • technical control of musical elements and resources • musical coherence and understanding • making links between music they listen to and pieces they perform/their own compositions <p>Why this and why now? In a similar way to the previous term, students will apply their knowledge of the DR T SMITH elements to a different area of study (AOS1) which including the Badinerie set work by J. S. Bach. They will develop their analysis skills and also look at the fingerprints of the Western Classical Tradition across the different time periods with a focus particularly on different structures used. At this point,</p>

				<p>they will also look at compositional skills. The main focus will be on how to develop different ideas and how to communicate intentions effectively. Different compositional briefs will be looked at as students will need to respond to a brief when composing for their NEA.</p>
		<p>AOS 3 Film Music (including score reading, analysis, wider listening, exam-style questions and practical activities)</p> <p>Free Composition</p> <p>AOS 2 Music for ensemble (including score reading, analysis, wider listening, exam-style questions and practical activities)</p> <p>Solo and ensemble performances ('first attempt')</p>	<ul style="list-style-type: none"> • Definitions of wide range of key terminology under the following headings; dynamics, rhythm, tempo and metre, texture, structure, melody, instrumentation, tonality and harmony (DR T SMITH) • Understanding the areas of specialism within the music industry such as composer, orchestrator, arranger, performer, music editor and producer • Consider how music for film is created, developed and performed, and the impact that it has on an audience • Understand the features of various styles of music composed for ensemble such as jazz and blues, musical theatre and chamber music • Consider how texture is manipulated and understand the relationship between performers on stage • Understanding of binary, ternary, minuet and trio, rondo, variation and strophic forms • About the dynamics, rhythm, tempo and metre, texture, structure, melody, instrumentation, tonality and harmony of Badinerie in detail (DR T SMITH) <p>See Curriculum Ambition Plan for more detailed info</p>	<p>Develop compositional skills including</p> <ul style="list-style-type: none"> • creativity in responding to a brief • development of musical ideas • technical control of musical elements and resources • musical coherence and understanding • making links between music they listen to and pieces they perform/their own compositions <p>Develop performance skills including</p> <ul style="list-style-type: none"> • technical control • expression and appropriate interpretation • accuracy of rhythm and pitch • appropriate pace and fluency • effective use of dynamics • stylistic awareness • empathy (in ensemble playing) <p>Why this and why now? Students will study the other two areas of study (AOS2 and 3) building on their knowledge of DR T SMITH and applying this to analysing music that they are unfamiliar with. They will also look at extended answers in their analysis. Having looked at compositional skills last term, students will begin composing their free composition. Although they have looked at different briefs in the last term, this is not the brief composition. Part of the reason for this is that the brief composition is not released until year 11 and needs to be completed then. They will, however, be encouraged to set their own brief in order to focus the composition and give the assessor and understanding of their intentions. Students are used to performing but will have their 'first attempt' at performing both solo and ensemble to give them experience of what this will be like for real. It will be assessed and feedback given. They are not able to do their performances for real until year 11 (exam board regulations)</p>



11

GCSE

Practice Questions
and Revision

Rhythmic and
melodic dictation

Free Composition
(deadline Christmas)

Brief Composition

Solo and ensemble
performances
(mock)

- Definitions of wide range of key terminology under the following headings; **dynamics**, **rhythm**, **tempo and metre**, **texture**, **structure**, **melody**, **instrumentation**, **tonality** and **harmony** (DR T SMITH)
- How to define each of the **cadences** – **perfect (V-I)**, **imperfect (?-V)**, **interrupted (V-vi)**, **plagal (IV-I)**
- To be able to identify **keys** from **key signatures** up to 4 sharps and flats (including **minor keys**)
- To explain what to look for when a piece **modulates** (i.e. accidentals in the score) and know the most common keys for a piece to modulate too (the **dominant** and the **relative minor**)
- To define and be able to identify common harmonic devices such a **pedal note**, **circle of 5th chord progression** and **false relation**
- To define and be able to identify common **melodic devices** such as **sequence**, **imitation** and **scalic runs**
- To define and be able to identify common rhythmic devices such as **syncopation** and **dotted rhythms**

Develop compositional skills including

- creativity in responding to a brief
- development of musical ideas
- technical control of musical elements and resources
- musical coherence and understanding
- making links between music they listen to and pieces they perform/their own compositions

Develop performance skills including

- technical control
- expression and appropriate interpretation
- accuracy of rhythm and pitch
- appropriate pace and fluency
- effective use of dynamics
- stylistic awareness
- empathy (in ensemble playing)

- To identify **cadences** aurally

-To look for clues when a piece **modulates**

-To have a strategy for approaching **rhythmic dictation** including...

- Looking at **time signature/metre**
- Counting **beats**
- Calculating missing **beats**
- Calculating the number of notes needed to fill missing **beats**
- Look for **rhythmic patterns** including **repetition**
- Be attentive to a possible **anacrusis**
- Know what different rhythmic groupings sound like

-To have a strategy for approaching **melodic dictation** including...



- Counting how many notes are needed
- Drawing **melodic shape**
- Hearing where the pitch **ascends**, **descends** and **repeats**
- Look at how the first and last note relate to each other
- Identifying **leaps or conjunct melodies** by using **interval** knowledge
- Adding appropriate accidentals if in a **minor key**
- Identifying and hearing common patterns
- Listening out for **chromatic notes**

- Apply knowledge of DR T SMITH to exam-style questions

Why this and why now?

Students will apply their knowledge of DR T SMITH and the areas of study that they have looked at in detail, to answering practice questions. They will continue to revise their two set works. They will do their mock solo and ensemble performances. This could be used as their real performance if the score highly and request this. Students will practice dictation which is one of the skills needed for the exam. Having started their free composition last term, they will complete this term and also begin their brief composition with the briefs being released in September.

		<p>Practice Questions and Revision</p> <p>Rhythmic and melodic dictation</p> <p>Brief Composition (deadline Feb half term)</p> <p>Solo and ensemble performances (final)</p>	<ul style="list-style-type: none"> • Definitions of wide range of key terminology under the following headings; dynamics, rhythm, tempo and metre, texture, structure, melody, instrumentation, tonality and harmony (DR T SMITH) • How to define each of the cadences – perfect (V-I), imperfect (?-V), interrupted (V-vi), plagal (IV-I) • To be able to identify keys from key signatures up to 4 sharps and flats (including minor keys) • To explain what to look for when a piece modulates (i.e. accidentals in the score) and know the most common keys for a piece to modulate too (the dominant and the relative minor) • To define and be able to identify common harmonic devices such a pedal note, circle of 5th chord progression and false relation • To define and be able to identify common melodic devices such as sequence, imitation and scalic runs • To define and be able to identify common rhythmic devices such as syncopation and dotted rhythms 	<p>Develop compositional skills including</p> <ul style="list-style-type: none"> • creativity in responding to a brief • development of musical ideas • technical control of musical elements and resources • musical coherence and understanding • making links between music they listen to and pieces they perform/their own compositions <p>Develop performance skills including</p> <ul style="list-style-type: none"> • technical control • expression and appropriate interpretation • accuracy of rhythm and pitch • appropriate pace and fluency • effective use of dynamics • stylistic awareness • empathy (in ensemble playing) <p>- To identify cadences aurally</p> <p>-To look for clues when a piece modulates</p> <p>-To have a strategy for approaching rhythmic dictation including...</p> <ul style="list-style-type: none"> - Looking at time signature/metre - Counting beats - Calculating missing beats - Calculating the number of notes needed to fill missing beats - Look for rhythmic patterns including repetition - Be attentive to a possible anacrusis - Know what different rhythmic groupings sound like <p>-To have a strategy for approaching melodic dictation including...</p> <ul style="list-style-type: none"> - Counting how many notes are needed - Drawing melodic shape - Hearing where the pitch ascends, descends and repeats - Look at how the first and last note relate to each other - Identifying leaps or conjunct melodies by using interval knowledge - Adding appropriate accidentals if in a minor key - Identifying and hearing common patterns - Listening out for chromatic notes
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				<p>Apply knowledge of DR T SMITH to exam-style questions</p> <p>Why this and why now? Students will have the opportunity at this stage to redo their solo and ensemble performances if needed. They will complete their brief composition and continue to revise set works and practice unfamiliar music analysis and rhythmic and melodic dictation.</p>
		<p>Completion of NEA (composition and performances)</p> <p>Revision (all AOS)/Past Papers</p>  	<ul style="list-style-type: none"> • Ensuring both compositions are finished • Solo/Ensemble performance (final final attempt if needed) • Revision • Practice papers 	<p>Why this and why now? All NEA must be completed. The majority will have done this already by this stage. The last few lessons before study leave will be focused on revision of everything needed and past papers and questions focused on exam technique.</p>