



# Buckler's Mead Academy

**Curriculum Booklet: Music**

**Subject Leader: Miss Powell**



## Music Curriculum Intent

*"I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the keys to learning"*

**Plato**

At the heart of the Music Department at Buckler's Mead Academy is the belief that 'Music is for Everyone'. We believe that every student should have the opportunity to experience a varied and inclusive music curriculum, which will inspire a determination to achieve excellence.

Our programme of study aims to develop four 'Golden Strands' of musical learning: Composition, Performance, Singing and Musical Appraising. All four components are essential in producing well-rounded, skilled musicians.

Our Key Stage 3 lessons are based on both practical music making and musical appraising. Students will explore a wide range of genres, developing their skills and knowledge of music through a rich and varied musical framework. Year on year, students are encouraged to deepen their understanding of the musical elements through the music department's 'Piece of the week'. Students are encouraged to refine their instrumental skills and to progress their compositional styles, so that students develop a fluency of music with increasing understanding and sophistication. Singing will be an integral part of their musical journey, as these enable students to build mental models of musical concepts, prior to using them in performance, appraising or composition. Then, to further progress instrumental skills there is also the option of one to one instrumental lessons, and musical performances in school and in the community. Also, to develop the students' appreciation of music from a diverse range of cultures, they will have the opportunity to attend music trips and visiting musicians will be invited to the school to inspire the next generation of professional musicians.

Students will develop a knowledge of music through the integration of the Golden Strands. They will participate, collaborate and work with others as musicians, adapting to different musical roles and respecting the values and benefits others bring to musical learning. Our students will understand musical traditions and the part music plays in national and global culture and in personal identity.

We are extremely proud of the music talent at Buckler's Mead Academy. Lunchtime and after school Music clubs are extensively attended and we boast some extremely talented singers, musicians, choristers and bands who regularly entertain our community at our Remembrance service as well as our Christmas, Easter and Summer concerts and Termly Rewards assemblies.



## Music Curriculum Implementation

Teachers present subject matter clearly and sequentially, as carefully planned instruction sees the greatest number of pupils having the longest lasting understanding of the concept. Guidance and instruction of tasks can be provided through modelling of musical examples, which can also demonstrate process and quality. Teachers have excellent knowledge of music, and the subject leader should provide effective support for those teaching music outside their main areas of expertise.

Formative assessment plays a crucial role in the music curriculum implementation at Buckler’s Mead. Task feedback is most powerful when it addresses faulty conceptions in a timely manner. However, if a student does not know enough about a topic, then they do not need feedback, they need more instruction. Formative assessment is ‘active’ every lesson through teacher observation, and whilst direction can help a student to perform or compose something ‘better’, teachers focus on querying what pupils are thinking rather than just what they are doing. This is to ensure they are still thinking musically and not functionally. Teachers create opportunities to practise the components of ‘demonstrate’ tasks, in order for the student to succeed in summative assessments.

Appropriate use of challenge also plays a vital role. Presenting pupils with music that is technically too difficult or that provides insufficient challenge might lead to demotivation or frustration.. Along with this, memorable lessons and cognitive load are balanced to ensure students are able to use their working memory. The curriculum is designed to help learners to remember in the long term the content they have been taught and to integrate new knowledge into larger concepts. Summative assessment should be infrequently so as not to distort the delivery of the curriculum, as short-term performance does not always equal long-term learning. Students are encouraged to read music to develop confidence and enjoyment in reading, develop their musical vocabulary and to think musically.

	Y7	Y8	Y9	Y10	Y11
Fortnightly lesson allocation	2 Lessons	2 Lessons	2 Lessons	5 Lessons	5 Lessons



Term	Curriculum Foci	Assessment
1	<p><b>Singing and the Musical Elements</b></p> <ul style="list-style-type: none"> <li>• To warm up our voices to sing effectively.</li> <li>• To name all of the musical elements.</li> <li>• To define all of the musical elements.</li> <li>• To describe pitch and tempo using keywords.</li> <li>• To describe dynamics and textures using keywords.</li> <li>• To reflect on our understanding of musical elements.</li> <li>• To create a target for our musical appraising.</li> </ul>	<p><b>Assessment 1</b></p> <p>The Musical Elements - musical appraising and composition assessment</p>
2	<p><b>Rhythm</b></p> <ul style="list-style-type: none"> <li>• To dictate rhythm using rhythm squares.</li> <li>• To notate a rhythm and perform body percussion as a class.</li> <li>• To work as an ensemble to compose a place names composition</li> <li>• To develop our compositions using the musical elements.</li> <li>• To notate and perform our place name compositions.</li> <li>• To reflect on our composition and notation skills, and create a composition target.</li> </ul>	
3	<p><b>Pitch</b></p> <ul style="list-style-type: none"> <li>• To name notes on the treble clef and match notes to the keyboard.</li> <li>• To play 3 Note Rock</li> <li>• To practise our keyboard skills by refining technique or learning a new piece.</li> <li>• To perform and reflect upon our performances on the keyboard.</li> </ul>	<p><b>Assessment 2</b></p> <p>Pitch and Rhythm - performance and composition assessment</p>
4	<p><b>Chords</b></p> <ul style="list-style-type: none"> <li>• To build chords on the keyboard.</li> <li>• To describe the difference between major and minor chords.</li> <li>• To play a chord progression using 3 chords.</li> <li>• To play a chord progression with a bass line.</li> <li>• To play chords within an ensemble.</li> <li>• To reflect on my progress with chords.</li> </ul>	
5	<p><b>Instrumental skills</b></p> <ul style="list-style-type: none"> <li>• To read pitch and rhythm on notated music.</li> <li>• To read TAB and drum notation.</li> <li>• To effectively rehearse your part within an ensemble.</li> <li>• To peer assess a classmate's work in progress, providing clear feedback.</li> <li>• To perform within an ensemble.</li> <li>• To reflect on performance and create a performance target.</li> </ul>	
6	<p><b>Band skills</b></p> <ul style="list-style-type: none"> <li>• To dictate Samba rhythms using rhythm squares / notation.</li> <li>• To describe and identify features of Samba music, and create a call and response.</li> <li>• To perform a piece of Samba music on the keyboard.</li> <li>• To include a polyrhythm with a piece of samba music.</li> <li>• To perform a piece of Samba music demonstrating structure.</li> <li>• To reflect on performing skills and create a target for performance.</li> </ul>	<p><b>Assessment 3</b></p> <p>Band skills - performance assessment</p>



**Year 8 Programme of Study**

<b>Term</b>	<b>Curriculum Foci</b>	<b>Assessment</b>
<b>1 + 2</b>	<b>Tones and Semitones</b> <ul style="list-style-type: none"> <li>To describe what tones and semitones are in music.</li> <li>To play 'In the hall of the mountain king'.</li> <li>To perform 'In the hall of the mountain king' with left hand chord accompaniment.</li> <li>To reflect on our performance and create a performance target.</li> </ul>	<b>Assessment 1</b>  <i>Tones and Semitones - performance assessment</i>
	<b>Sharps and Flats</b> <ul style="list-style-type: none"> <li>To describe what a sharp, natural and flat sign is.</li> <li>To perform a piece of music which uses sharps, flats and natural signs.</li> <li>To perform using increasing fluency and a steady tempo.</li> <li>To reflect on our performance and create a performance target.</li> </ul>	
<b>3</b>	<b>Bass clef, Riffs and Extended Chords</b> <ul style="list-style-type: none"> <li>To name notes on the bass clef and match to the keyboard.</li> <li>To play well known bass riffs.</li> <li>To compose your own bass riff in C major or A minor.</li> <li>To compose your own bass riff in C major or A minor.</li> <li>To compose a bass riff using a different key.</li> <li>To perform and reflect on bass riffs, and create a target for composing.</li> </ul>	<b>Assessment 2</b>  <i>Bass clef and riffs - performance and composition assessment</i>
<b>4 + 5</b>	<b>Chord progressions and Blues Composition</b> <ul style="list-style-type: none"> <li>To compose and quantise a 2 bar bass riff on GarageBand.</li> <li>To develop your riff by adding in sample tracks.</li> <li>To create a short piece of music which demonstrates your riff.</li> </ul>	<i>Chord progressions and The Blues - performance and composition assessment.</i>
	<b>The Blues</b> <ul style="list-style-type: none"> <li>To list key features of blues music and its origins as a musical genre.</li> <li>To play the Twelve Bar Blues.</li> <li>To play the Blues scale and various Blues riffs.</li> <li>To improvise over a 12 bar blues backing using the Blues scale.</li> <li>To perform a successful blues song using AAB form.</li> <li>To perform and reflect on Blues composition, and create a target.</li> </ul>	
<b>6</b>	<b>Chord Progressions</b> <ul style="list-style-type: none"> <li>To identify structure in pop music.</li> <li>To play pop melodies in treble clef.</li> <li>To play pop melodies using treble and bass clef.</li> <li>To play the chord progression 1, 5, 6, 4.</li> <li>To perform bass lines which fit to the 1, 5, 6, 4 chord progression.</li> <li>To perform a pop song with a bassline and drum beat.</li> </ul>	<b>Assessment 3</b>  <i>Performance assessment</i>



## Year 9 Programme of Study

Term	Curriculum Foci	Assessment
1	<p><b>Key signatures</b></p> <ul style="list-style-type: none"> <li>● To describe what ‘the key’ means in music.</li> <li>● To play a piece of music in a key.</li> <li>● To know the major and minor key for pieces up to 1 sharp and 1 flat.</li> </ul>	<p><b>Assessment 1</b></p> <p><i>Performance assessment (solo)</i></p>
2 + 3	<p><b>Instrumental technique + Band Skills</b></p> <ul style="list-style-type: none"> <li>● To list features of Reggae music and Rastafarian culture.</li> <li>● To describe what key signatures are used for.</li> <li>● To play syncopated chords, incorporating primary/secondary triads and a bass line to a backing track.</li> <li>● To perform a reggae piece as an ensemble.</li> <li>● To create SMART targets for my instrumental development.</li> <li>● To describe what off-beat / syncopation means and to use this in our ensemble playing.</li> <li>● To describe what harmonic rhythm means and to use this in our ensemble playing.</li> </ul>	<p><b>Assessment 2</b></p> <p><i>Performance assessment (ensemble)</i></p>
4	<p><b>Film music - leitmotifs and themes</b></p> <ul style="list-style-type: none"> <li>● To play motifs from well known films.</li> <li>● To use dynamics and tempo to enhance a leitmotif.</li> <li>● To play music using both treble and bass clef.</li> </ul>	<p><b>Assessment 3</b></p> <p><i>Composition assessment</i></p>
5 + 6	<p><b>Composing for visuals</b></p> <ul style="list-style-type: none"> <li>● To compose melodic lines which reflect the action in a film.</li> <li>● To use the musical elements to compose music to create a desired effect.</li> <li>● To compose using automation on GarageBand.</li> </ul>	



Term	Curriculum Foci	Assessment
1	<p><b>AoS 4 - Pop and Rock</b></p> <ul style="list-style-type: none"> <li>Students will study the elements of music typical of Pop and Rock music, identified in the acronym MADTSHIRTS.</li> <li>Learn to use vocabulary to analyse music.</li> <li>Learn to listen to music and appraise it.</li> </ul> <p><b>Composition skills</b> - composing a chord progression and a melody for a pop song.</p> <p><b>Performance skills</b> - Solo instrumental / vocal skills.</p>	<p><b>Assessment 1:</b>            Unfamiliar listening test in AOS4</p>
2	<p><b>AoS 2 - Music for ensemble</b></p> <ul style="list-style-type: none"> <li>Students will study the elements of music typical of Jazz and Blues, Musical Theatre and chamber music, identified in the acronym MADTSHIRTS.</li> </ul> <p><b>Composition skills</b> - composing a bass line and adding a contrasting bridge section for a pop song.</p> <p><b>Performance skills</b> - Solo instrumental / vocal skills</p>	<p><b>Assessment 2:</b>            Solo performance mock</p>
3	<p><b>AoS 2 - Music for ensemble</b></p> <ul style="list-style-type: none"> <li>Students begin pitch and rhythm dictation.</li> </ul> <p><b>Composition skills</b> - refining our compositions.</p> <p><b>Performance skills</b> - students select a piece where they are performing a part which is not the melody.</p>	<p><b>Assessment 3:</b>            Unfamiliar listening test in AOS2</p> <p>Composition feedback.</p>
4	<p><b>AoS 3 - Music for film</b></p> <ul style="list-style-type: none"> <li>Students analyse musical scores using the acronym MADTSHIRT, identifying how the elements have been used for a desired effect in the film.</li> </ul> <p><b>Composition skills</b> - Film composition skills, developing a sense of anticipation.</p> <p><b>Performance skills</b> - developing our ensemble skills.</p>	<p><b>Assessment 4:</b>            Ensemble performance mock</p>
5.	<p><b>AoS 3 - Music for film</b></p> <ul style="list-style-type: none"> <li>Students continue with pitch and rhythm dictation.</li> </ul> <p><b>Composition skills</b> - Film composition, composing and developing motifs.</p>	<p><b>Assessment 5:</b>            Unfamiliar listening test in AoS3</p>
6.	<p><b>AoS 1 - Forms and Devices</b></p> <ul style="list-style-type: none"> <li>Students study key signatures, chords and cadences.</li> <li>Students study time signatures and musical structures.</li> </ul> <p><b>Performance skills</b> - solo performance</p>	<p><b>Assessment 6:</b>            Free composition submission            Solo performance mock.</p>



## Year 11 GCSE Music Programme of Study

Exam Board: WJEC

Exam Specification: 9870

Term	Curriculum Foci	Assessment
1	<b>AoS 1 - Forms and Devices</b> <ul style="list-style-type: none"><li>Students study music of the Baroque, Classical and Romantic eras.</li></ul> Composition to a brief (released by the exam board).	<b>Assessment 1:</b> Past paper without the set works. Ensemble performance recordings start.
2	<b>AoS 1 - Forms and Devices</b> <ul style="list-style-type: none"><li>Students study the set work 'Badinerie'.</li></ul> Solo performance	<b>Assessment 2:</b> <b>Mock GCSE Exam Paper</b>  <b>Time:</b> <b>Marks:</b>
3	<b>AoS 4 - Pop and Rock</b> <ul style="list-style-type: none"><li>Students study the set work 'Africa'.</li></ul> Composition to a brief	<b>Assessment 3:</b> Past paper questions. Composition to a brief submitted.
4	All coursework due	<b>Assessment 4:</b>
5+6	Revision for the musical appraising paper Need much more info here	





## Revision and Support:

There are many ways in which you can support your child in the study of Music such as:

- Please see individual Google classrooms for your class support
- WJEC GCSE Music: [https://www.wjec.co.uk/qualifications/music-gcse/#tab\\_keydocuments](https://www.wjec.co.uk/qualifications/music-gcse/#tab_keydocuments)

## Final GCSE Assessment Structure:

Component	Weighting	Content	Proposed Exam Date
1	30 %	<b>Performance</b> <ul style="list-style-type: none"> <li>• Total duration of performances: 4-6 minutes.</li> <li>• Non-exam assessment: internally assessed, externally moderated.</li> <li>• A minimum of two pieces, one of which must be an ensemble performance of at least one minute duration. The other piece(s) may be either solo and/or ensemble.</li> <li>• One of the pieces performed must link to an area of study of the learner's choice.</li> </ul>	March 2024
2	30%	<b>Composition</b> <ul style="list-style-type: none"> <li>• Total duration of compositions: 3-6 minutes.</li> <li>• Non-exam assessment: internally assessed, externally moderated.</li> <li>• Two compositions, one of which must be in response to a brief set by WJEC. Learners will choose one brief from a choice of four, each one linked to a different area of study. The briefs will be released during the first week of September in the academic year in which the assessment is to be taken.</li> <li>• The second composition is a free composition for which learners set their own brief.</li> </ul>	February 2024
3	40%	<b>Musical Appraising</b> <ul style="list-style-type: none"> <li>• Written examination: 1 hour 15 minutes (approximately)</li> <li>• This component is assessed via a listening examination.</li> <li>• Eight questions in total, two on each of the four areas of Study: <ul style="list-style-type: none"> <li>○ Area of study 1: Musical Forms and Devices</li> <li>○ Area of study 2: Music for Ensemble</li> <li>○ Area of study 3: Film Music</li> <li>○ Area of study 4: Popular Music</li> </ul> </li> <li>• Two of the eight questions are based on extracts set by WJEC: <ul style="list-style-type: none"> <li>○ J S Bach's <i>Badinerie</i> and Toto's <i>Africa</i></li> </ul> </li> </ul>	June 2024