

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.
 What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

Year 9 Overview 2023-24 – Music

Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment						
Tues 5-Sep	A	1	<p>Remixing (10 weeks) Students will listen to “Toccatina and Fugue in D Minor” by Bach and, looking at rhythm, melody and other elements of music will compare and contrast the orchestral and organ versions. They will then compose their own 21st Century remixed version of the piece using samples, mixing organ/orchestral and other sounds, and adding original material, using Mixcraft software.</p> <p>Lessons 1 and 2 - Compare two versions of “Toccatina and Fugue” and to make informed decisions on which is personally preferable and why. Lessons 3 and 4 - To understand what is meant by a “sample” and to discuss how this might enhance this piece of music. Manipulate a chosen sample and combine it with sounds on Mixcraft, adjusting volume, panning and EQ accordingly. Lesson 5 – Plan a suitable structure to create a musically satisfying combination of sounds, which demonstrates appropriate development of ideas. Lesson 6 - Produce and refine work a section at a time, using given and created samples. Lesson 7 - Produce and refine work a section at a time, using given and created samples Lesson 8 - Tidying up” – considering dynamic settings, panning, EQ, clarity. Lessons 9 and 10 - Sharing of work and assessment.</p> <p>GW: Students listen to, and make simple comparisons between different versions of ‘Toccatina and fugue in D min’, distinguishing between orchestral timbres and those of an organ. They will be able to manipulate given loops and samples to produce a simple remix of one of these versions. BI: Students perform and compose basic loops and samples and design more complex patterns based on the original and will understand features of producing a successful remix, such as contrasting sections, breakdowns etc. EW: Students can combine samples from the original composition and develop textures which demonstrate sophistication and careful thought of how to change an original into a 21st century remix. They will manipulate their work using mixcraft tools such as EQ, panning and multi track tools to produce an aurally satisfying track.</p> <table border="1" style="width: 100%; margin-top: 10px;"> <thead> <tr> <th style="width: 33%;">Prior (Y8)</th> <th style="width: 33%;">Now (Y9)</th> <th style="width: 33%;">Next (Y10)</th> </tr> </thead> <tbody> <tr> <td>Demonstrate the ability to</td> <td>Demonstrate the ability to</td> <td>Demonstrate the ability to</td> </tr> </tbody> </table>	Prior (Y8)	Now (Y9)	Next (Y10)	Demonstrate the ability to	Demonstrate the ability to	Demonstrate the ability to	<p><u>Curriculum areas:</u> Listening – Deliberately listening to music by JS Bach; specifically two versions of ‘toccatina and fugue in D minor’ and to be able to describe and compare versions of this music using appropriate music-specific terminology. Composing – Create own loops and samples taken from either (or both) version of ‘toccatina and fugue’ and, in conjunction with teacher-supplied loops and samples, create a remixed dance track of this piece of music, using the techniques studied.</p> <p><u>Assessment of Progress:</u> Written and verbal responses to both familiar and previously unheard music. Terminal composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre eg loop, sample, breakdown, ternary form, panning, EQ, multi tracking.</p> <p><u>History:</u> The complex nature of Baroque orchestral and organ music and the evolution of music technology both in a musical and wider context.</p> <p><u>EDI:</u> ‘A preserve of young males?’ – discussion point. Remixing as part of the pop industry – has the ability to transcend class.</p>
Prior (Y8)	Now (Y9)	Next (Y10)								
Demonstrate the ability to	Demonstrate the ability to	Demonstrate the ability to								
11-Sep	B	2								
18-Sep*	A	3								
25-Sep	B	4								
2-Oct	A	5								
9-Oct	B	6								
16-Oct	A	7								
23-Oct	B	8								

			<p>deliberately listen to and appreciate different types of computer game and associated soundtracks and be able to understand the concepts and ‘ingredients’ which make these soundtracks successful, using relevant terminology with increasing confidence. Also, to understand the pivotal place of this genre within a wider musical and historical context.</p>	<p>understand and recall key terms pertaining to remixing to create fusions of different historical ‘fingerprints’ and genres and be able to understand the place and pivotal role of remixing within a wider musical and historical context.</p>	<p>understand and recall key terms pertaining to music from specified areas of the world and be able to apply these when prompted. (NB) a renewed focus around ‘rhythm’ and ‘fusion’.</p>			
Half-Term								
6-Nov	A	9	<p>In at the deep end (10 weeks) An independent learning project where groups of students research, rehearse and perform a song, chosen from a list of 4. There is minimal input from the teacher throughout; encouraging students to collaborate together, using team work and aural skill and fostering “stickability.” They will use their skills as an instrumentalist / singer as part of a band and will ‘deconstruct’ a song, researching and using varied means to learn their part. They will use these acquired skills to compose their own song.</p> <p>Lesson 1 – Forming bands and choosing one of 3 songs to deconstruct.</p> <p>Lesson 2 - Deliberate listening to, sourcing music, lyrics etc and begin to try to learn a given part of the chosen song.</p> <p>Lesson 3 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed.</p>					<p><u>Curriculum areas:</u> Listening – Deliberately listening to 4 contrasting songs and to be able to describe and compare versions of this music using appropriate music-specific terminology and understanding what ‘ingredients’ makeup these songs. Performing - Play the main parts of their chosen song, including the lyrics. Composing – Create own simple song, using the techniques studied.</p> <p><u>Assessment of Progress:</u></p>
13-Nov	B	10						
20-Nov	A	11						
27-Nov	B	12						
4-Dec	A	13						
11-Dec	B	14						
18-Dec	A	15						

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		<p>Lesson 4 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed.</p> <p>Lesson 5 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed. Also, recording session and assessment when ready.</p> <p>Lesson 6 - Recording session and assessment when ready.</p> <p>Lesson 7 - To explore examples of different subject matter to create ideas and phrases, leading to creating some simple song lyrics. Develop and rework lyrics, to fit within a typical song structure.</p> <p>Lesson 8 - Improvise musical ideas and develop texture built around the rhythm of lyrics. Develop a chorus which contains a memorable hook and which aptly reflects the lyrics</p> <p>Lesson 9 - Develop a verse which aptly reflects the lyrics and combine all elements of the song together to produce a "finished" song</p> <p>Lesson 10 – gala performance! (either independent song or composed song)</p> <p>GW: Students listen to, and be able to distinguish between different 'parts' of a given song and to independently source and use tools (eg tab sheets, youtube tutorials etc) to learn a part of the chosen song. They will be able to transfer their knowledge of the different parts of a successful song to compose their own simple song</p> <p>BI: Students can perform the part they have learned with some fluency and accuracy as part of a band and will be able to transfer these skills to performing music which they have composed.</p> <p>EW: Students can combine parts of a given song which have been learned individually to create an effective and coherent ensemble performance, which demonstrates some sophistication. They will be able to transfer these skills to compose and perform their own song, transferring knowledge of structure, melody and other elements of music.</p> <p>NB ST1 will be a practical assessment</p>	<p>Written and verbal responses to both familiar and previously unheard music. Terminal performance and composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre eg verse, chorus, riff, hook, vocal, solo, mix.</p> <p><u>History:</u> Names of other groups who composed and/or performed in these genres. The changing nature of particular musical movements. The historical and social context of the UK and America in the late 20th and early 21st centuries.</p> <p><u>EDI:</u> How kids learn songs – the importance of youtube Spotlight on the 4 artists: Ed Sheeran Duffy The Beatles The White Stripes</p>
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Christmas Holiday

8-Jan	B	16	Prior (Y8)	Now (Y9)	Next (Y10)		
	A	ST1	Demonstrate the ability to understand and recall key terms pertaining to rock music (in particular	To apply knowledge of key principles in context and be able to use those key terms and	Demonstrate the ability to understand and recall key terms pertaining to pop music and be able		
15-Jan							
22-Jan	B	ST1					
29-Jan	A	19					

5-Feb	B	20	the music of Queen) and be able to understand the pivotal place of this genre within a wider musical and historical context. Also, to apply this knowledge to produce a cover version of the song 'we will rock you'	concepts to reproduce a song independently and then to use knowledge and skills to compose the lyrics and music of a simple song.	to apply these when prompted.			
12-Feb	A	21						
Half-Term								
26-Feb	B	22	Music for film (Leitmotifs) (10 weeks)				<u>Curriculum areas:</u> Listening – Deliberately listening to music by Wagner, John Williams and selected other composers of film music and to be able to describe and compare versions of this music using appropriate music-specific terminology and understanding what 'makes a successful Leitmotif. Performing - Play Leitmotifs, including 'Ride of the Valkyries, Hedwig's theme and 'the force.' Composing – Create Leitmotif and to manipulate it within a musical texture. To be able to write contrasting themes which represent good and evil. <u>Assessment of Progress:</u> Written and verbal responses to both familiar and previously unheard music. Terminal performance and composition and resulting teacher assessment. <u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre Leitmotif, hit point etc <u>History:</u> Names of other composers who composed and/or performed in these genres. The changing nature of music for film in the Twentieth Century. The	
4-Mar	A	23	Students will understand the concept of a 'leitmotif', compose and perform contrasting (good vs evil) leitmotifs, arrange leitmotifs to vary emotional effect and perform their compositions.					
11-Mar	B	24						
18-Mar	A	25	Lessons 1and 2 - Listen to and understand how leitmotifs work in Wagner's "Ride of the Valkyries". Learn to play the main theme from "Ride of the Valkyries". Lessons 3 and 4 - Listen to and understand how various leitmotifs work in John Williams' "Star Wars" and to discover how music can be used to represent Good and Evil. Lessons 5 and 6 - Explore and create musical characters using two contrasting Leitmotifs (good v evil) Lessons 7-10 - Use composed leitmotifs to create a "suite" of ideas which run seamlessly into each other to create a holistic piece of music. How do we create a sense of conflict and good triumphing over evil through music? Rehearsal, performance and assessment.					
25-Mar*								
	B	26	<p>GW: Students listen to a range of music which uses Leitmotif to portray a character, thought or feeling. They will be able to play existing Leitmotifs and compose short Leitmotifs of their own.</p> <p>BI: Students perform and compose Leitmotifs and design more complex ideas based on the concept of good versus evil and will understand features of producing a successful theme, such as brevity, timbre, pitch etc.</p> <p>EW: Students can combine Leitmotifs they have composed and develop music which demonstrates sophistication and careful thought of how to incorporate the concept of good and evil through music.</p>					

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						historical and social context of the UK and America in the late 20 th and early 21 st centuries. <u>EDI:</u> Richard Wagner – discussion point Links between opera and film – bridging the class divide
Easter Holiday						
15-Apr	A	27				
22-Apr	B	28	Demonstrate the ability to deliberately listen to and appreciate the different characteristics of the music of horror films and be able to understand the concepts and clichés which make this genre of music successful. Use relevant terminology with increasing confidence and understand and appreciate the pivotal place of this	To apply knowledge of key principles in context and be able to use those key terms and concepts to understand the role and importance of music in film. To apply knowledge and skills to compose the incidental music to an existing sequence of film footage, using key concepts such as Leitmotif, hit points and successfully creating atmosphere and mood	Demonstrate the ability to understand and recall key terms pertaining to film music and be able to apply these when listening to film music when prompted.	
29-Apr	A	29				
6-May*	B	30				
13-May	A	31				
20-May						
	B	32				

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Half-				
3-Jun	A	ST2	LISTENING TEST (options) Samba (5 weeks) Students will the polyrhythmic style of Latin-American Samba and revises revisit many key concepts concerning rhythm, beat and pulse including features such as polyrhythms, cyclic rhythms, syncopation, ostinato and call and response through the polyrhythmic style of Latin-American Samba. The experience of performing together as a class or larger group ensemble aims to give students the exhilaration and physical impact of ensemble percussion music. During the unit, pupils learn about the timbres and sonorities of instruments within a Samba band, how Samba has influenced popular music and through music theory and dictation explore the effect that syncopation has on music.	Curriculum areas: Listening – Deliberately listening to music from Brazil and to be able to describe this music using appropriate music-specific terminology. Also, specifically, how particular instruments and sounds are synonymous with the music of Brazil Performing – Play existing samba grooves and patterns and working as a group to produce authentic samba performances. Developing improvisation as a skill.
10-Jun	B	ST2		
17-Jun	A	35		
24-Jun	B	36		
1-Jul	A	37		
8-Jul	B	38		
15-Jul	A	39		

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GW: Students can understand the connection between Samba and carnival and use basic rhythmic features such as ostinato and cyclic rhythms when performing Samba. They can perform basic simple rhythmic parts within a group percussion ensemble *e.g. Surdo or Shaker parts*. and as a large ensemble showing some awareness of other roles within the group and the importance of the Sambista.
 They know that the "Groove" section is the 'main' recurring part within a piece of Samba. And can create basic rhythmic improvisations within a given structure showing some sense of effect.
BI: Students can understand the origins and culture of Samba and use rhythmic features such as polyrhythms and call and response when performing Samba. They can perform a range of melodic parts alongside a rhythmic backing to produce a polyrhythmic Samba texture. They can work and perform as a large ensemble with good awareness of other roles and responding accurately to cues given by the Sambista when performing. They will be able to name, identify and hear different instruments used in Samba in a variety of Samba music and know that the "Groove" section is 'interspersed' with other contrasting sections within a piece of Samba.
EW: Students will understand and use syncopation when performing and improvising within a Samba ensemble; making subtle adjustments when playing a variety of different instrumental parts to "blend" with others showing awareness of the overall texture and sound of the ensemble. They will be able to support and/or lead others playing the same part by taking on the role of leader/teacher. They will know the Form and Structure of a piece of Samba and be able to add stylistic and structured improvisations featuring syncopation to Samba performances.

Prior (Y8)	Now (Y9)	Next (Y10)
Demonstrate the ability to understand and recall key terms pertaining to music from India and be able to apply these when prompted. Explore the fusion between Indian classical music and Punjabi Bhangra and the pivotal role	To apply knowledge of key principles in context and be able to use those key terms and concepts to understand the role of the ensemble in creating polyrhythmic textures through the exploration a Samba.	Demonstrate the ability to understand and recall key terms pertaining to music from specified areas of the world and be able to apply these when prompted. (NB) a renewed focus around 'rhythm'.

Composing – Create samba groove and incorporate other elements of samba style.

Assessment of Progress:

Written and verbal responses to both familiar and previously unheard music.
 Terminal performance and composition and resulting teacher assessment.

Vocabulary:

General elements of music eg rhythm, melody etc.
 Language specific to the genre eg instruments, groove, break, batata etc.

History:

The oral tradition of samba and the importance of carnival.

EDI:

Brazil – culture and tradition

			of rhythm and pulse.				
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(Total: 190 Days)

* Bank Holidays

Overview of Year 9	
Based on your Flight Path <i>(E.g. Targets 1L – 4L)</i>	By the end of Year 9, students will have learned
GW: <i>(E.g. Grade 1)</i>	Details of what content students should have learned; skills acquired; connections they might within and across subject(s). <i>E.g. Students can demonstrate ...</i>
BI: <i>(E.g. Grades 2-3M)</i>	<i>Students can recognise</i>
EW: <i>(E.g. Grades 3U-4L)</i>	<i>Students can understand information from a variety</i>

Prompt Questions

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Please revisit the prompts from last year:

- What are the Key concepts for this unit?
- How will it link to wider disciplinary knowledge/cultural capital: history, culture, authentic artefacts, music, art, literature?
- How does it build on prior knowledge and link to other units, concepts, years, GCSE?
- What is it intended students will have learned?
- For each Unit? By the end of the Year?
 - GW: ; BI: ; EW
- Is it worth summarising in a knowledge organiser?
- **Assessment: how do you know they have learned the foundational concepts, curriculum and wider disciplinary knowledge? Does assessment look like GCSE light? Should it?**
- Skills used/learned
- Tier 2/3 vocabulary ((Etymology e.g. of Greek/Latin)