

Stanborough



Curriculum Intent and vision for Music

Our vision for the Music Curriculum at Stanborough is to give students the skills and knowledge to be able to be lifelong Musicians, with an appreciation for a wide range of music and styles, and to be able to have the space and time to develop their creativity.

Grow and Succeed

High Expectations | Mutual Respect | Quality Learning | Success for All

Key Stage 3

What is your curriculum intent for Key Stage 3?

To enable students to develop their passion for music, through developing their skills in listening, composing and performing.

What have students been taught at Key Stage 2 to prepare them for Key Stage 3?

The range of Music teaching across KS2 varies massively. Some students may only have experienced Music through singing, whether in assemblies or in class. Others may have had the opportunity to learn an instrument such as the recorder, violin or ukulele as part of whole class lessons. These students tend to have some recognition of Musical Elements, but they have not been studied with enough frequency to be able to be recalled easily. Fewer still, possibly a maximum of 20 per year group, have had private instrumental tuition. Very few have had instruction in composition or music analysis. Although the national curriculum calls for all KS2 to be able to read Music notation, I have found this rarely to have been taught.

How are any gaps in student knowledge addressed to enable them to access the curriculum at Key Stage 3?

Students are given a solid grounding in year 7 of all the areas which should have been covered in KS2, through performance, appraising and composition. Those who have greater experience or skill are given differentiated work to push them further.

What do students cover in Key Stage 3? When do they study it?

Year 7	Year 8
<p>Autumn Term</p> <p>Rhythm and rhythm notation, melodic notation, describing music using musical language, performance through singing, keyboard skills – playing a melody, creative composition - responding to a picture. Some Classical music. Sub-Saharan African drumming</p> <p>Spring Term</p> <p>Accidentals, melodic development, keyboard skills – playing chords, triads, tonality, composition – using contrast and development to describe character, Ensemble performance, songwriting, paper composition</p> <p>Summer Term</p> <p>Instruments of the orchestra, playing as part of an orchestra, baroque music, repetitive compositional structures (ground bass, riffs) Using music technology to aid composition – introduction and texture</p>	<p>Autumn Term</p> <p>Using technology to aid composition – creating music in Cubase from scratch, further ensemble skills, the Blues, blues scales, improvisation, Chords in inversion, performance with expression, recognizing and responding to Historical context.</p> <p>Spring Term</p> <p>Musical Futures ensemble skills, self led learning, Four chord songs, arrangement. Film Music, traditional notation, chord symbols, learning from videos, how to teach yourself, the value of practice and persistence</p> <p>Summer Term</p> <p>Pop song composition – larger structures with development in each new section, Music from a variety of different cultures, including India (scales, improvisation and instruments), Jamaica (off beat rhythms, singing), China (scales) and fusion styles (Bhangra, texture, chaal rhythm)</p>

Why do they study it in that order?

In Term 1& 2 of Year 7 we lay down the core skills and knowledge which underpin all Music making, and then through the subsequent SOW we build on that knowledge and understanding of music theory through performance, composition and listening analysis. Each SOW requires new skills, such as greater instrumental dexterity or expression, new knowledge, such as further theoretical understanding or of varying musical styles, and gives students the time and space to explore their creativity, independence and self-awareness.

Does the Key Stage 3 coverage reflect the content in the national curriculum?

play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression

♣ improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions

- ♣ use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- ♣ identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
 - ♣ listen with increasing discrimination to a wide range of music from great composers and musicians
- ♣ develop a deepening understanding of the music that they perform and to which they listen, and its history

How do you ensure students embed knowledge? What do you revisit? When do you revisit it?

We return to the core skills from Year 7 in most SOW, for example students have to decode notation in each SOW, but for different pieces of Music. Each piece, however, has a different difficulty level, may use different instruments and is part of a different musical style.

How do your curriculum choices contribute to the student's cultural capital?

Each piece of Music chosen to study through performance or listening adds to the student's cultural capital. We are careful to choose a wide range of music from a wide range of cultures, traditions and countries, and ranging from the Baroque to the present day.

Key Stage 4

What is your curriculum intent for Key Stage 4?

To build on the work done at KS3 to enable students to grow as musicians. We aim to enable them to be well rounded, with developed skills listening, composing and performing and for them to find their personal style.

How does Key Stage 3 prepare students for Key Stage 4?

KS3 forms the foundation of knowledge and skills which are required for the step up to GCSE standard. By the end of GCSE they have experience with all the fundamental building blocks of music, and so in GCSE they can use these blocks to build better compositions, more intricate performances and listening analysis with greater use of specific musical language.

What do students cover in Key Stage 4? When do they study it?

Year 9 AUTUMN TERM	Year 10 AUTUMN TERM	Year 11 AUTUMN TERM
<p>Film Music – how musical elements are used to describe the action on the screen. Developing performance, composition and analysis with more discerning, specialist language and skill. Use of articulation for effect. Ensemble skills where parts are more polyphonic</p> <p>Christmas Project – Developing performance skills for public performance. Develop understanding of what makes different musical styles of a style. Perform at St. Francis Church as part of the Carol Concert</p> <p>Music Theory – All Grade 3 theory inc. key signatures, rhythm notation and melodic dictation</p> <p style="text-align: center;">SPRING TERM</p> <p>Musicals – performing and composing in the style of a musical using Of Mice and Men as inspiration for lyrics. Using chord sequences and developing use of contrast in composition. Visit to a musical.</p> <p>Pop Music – performing and listening skills in a pop music style. Exploring Pop music from 1950 to present day. Developing ensemble performance skills and history of pop music knowledge. Performance at Easter Cheer.</p> <p style="text-align: center;">SUMMER TERM</p> <p>Space – Introduction to orchestral instruments, orchestral scores and instrumental music. Score analysis. Deeper listening skills developing use of key musical vocabulary.</p> <p>Fusions – exploring music of the world. How this music can be fused with other styles. Learning world instruments by ear and world music traditions.</p>	<p>AOS1 Western Classical Music – Baroque to Romantic. How and why Music developed as it did. Ornamentation. 16 bar melody. Chords into cadences. Composition using inversion. Larger orchestral scores. Figured Bass. <i>Set Work: Bandiere by J.S. Bach</i> Performance of this piece and learning all details required for the exam.</p> <p>AOS2 Folk Music – time signatures, compound time, triple time, song writing, folk instrumentation, ensemble skills.</p> <p>Solo performance – students perform a piece to the class</p> <p>MGMT – Music tech practice piece. Developing skills in using Cubase for use later in coursework writing. Can be used later as technology performance.</p> <p style="text-align: center;">SPRING TERM</p> <p>AOS 4 Pop Music – Chord sequences, pop music conventions, articulation, instrumental techniques. <i>Set Work: Toto Africa.</i> Performance of this piece and learning all details required for the exam.</p> <p>COMPOSITION 1 -Create a chart hit which might be played on the radio</p> <p style="text-align: center;">SUMMER TERM</p> <p>AOS 2 Jazz – Extended chords, 7th, 6th 4th, Blues scales, performance technique, improvisation. Performance of Chameleon or So what by Miles Davis</p> <p>COMPOSITION refinement after feedback</p> <p>EXAM REVISION revise all areas of study</p> <p style="text-align: center;">PERFORMANCE</p>	<p>AOS 1 Structure and Form Listening revision using structure and form as a focus</p> <p>AOS 3 Film Revision of film music devices. Extended writing answers (10 mark question)</p> <p>COMPOSITION 2 Composition meeting a brief set by the exam board</p> <p>ENSEMBLE PERFORMANCE Record ensemble performances. Worked on with peri staff.</p> <p style="text-align: center;">SPRING TERM</p> <p>COMPOSITION 2 Development after teacher feedback and completion</p> <p>General Listening Exam Technique – revision game, listening tests and focus on areas of confusion, based on analysis of winter mock exam</p> <p>PERFORMANCE 2 Record performance 2 or complete computer based performance.</p> <p style="text-align: center;">SUMMER TERM</p> <p style="text-align: center;">Exam Revision</p>

	Ensemble performance practice. Creating an ensemble performance to be performed in the Summer Concert.	
Why do they study it in that order?		
This is the order recommended by the exam board. Students spend year 10 learning about various musical styles and periods and build their knowledge of these, through all three skills. Then in year 11 they can revise these, and use the knowledge from them to complete their coursework.		
How do you ensure students embed knowledge? What do you revisit? When do you revisit it?		
We constantly revisit theory matters through Starter activities and spend much of year 11 revising the information we have covered in the previous two years. The vast majority of the information and skills required for the course are visited in every SOW but adapted to the new piece/s of music we are using as a focus.		
How do your curriculum choices contribute to the student's cultural capital?		
Each piece of Music chosen to study through performance or listening adds to the student's cultural capital. We are careful to choose a wide range of music from a wide range of cultures, traditions and countries, and ranging from the Baroque to the present day. We like to take students on trips to classical concerts, both professional and amateur and to see a Musical.		

Key Stage 5

MUSIC

What is your curriculum intent for Key Stage 5?		
At KS5 our aim is to help our students refine and hone their skills in performance and composition, to broaden their musical horizons covering some of the great classical music composers, and to prepare them for possible further study or musical careers.		
How does Key Stage 4 prepare students for Key Stage 5?		
KS4 sets in place the theoretical and practical knowledge required for students to be good musicians. KS5, however, builds on this giving students a deeper understanding of how music works, the social context of its creation and the skills to listen more discerningly to music.		
What do students cover in Key Stage 5? When do they study it?		
Our year 12s and 13s are taught together in a joint class. With this in mind we follow a year A/B timetable in the Autumn and Spring Terms, with work split for Year 12 and 13 in the Summer Term. Much work is covered in both years, with one year acting as Both years start with an introduction/refresher to reading an orchestral score and the symphony		
Year A AUTUMN TERM The Symphony <i>Set Work: Haydn's London symphony</i> Understanding how Haydn's piece is representative of its era, the main parts of the piece, writing essays about the music Solo performance recital: increasing in length and difficulty each half term	Year B AUTUMN TERM The development of the Symphony from 1750-1900 Listening to, study and appraisal of 10 symphonies stretching across the time bracket. Discussion and essays written on the development of structure, melody, harmony, texture and use of instruments	Summer Term Year 12 Dance Music Styles – developing use and understanding of rhythm Developing listening skills further to accompaniment Melodic Dictation <i>Set Work: Mendelsohn's Italian Symphony</i> Solo performance recital: increasing in length and difficulty each half term

<p>Classical Composition: making a good tune and chords worthy of development, melodic, harmonic and textural Development, Complex chords, Circle of 5ths.</p> <p>Musicals: Describing music in musicals! Listening comprehension and recognition</p> <p>SPRING TERM</p> <p><i>Set Work: Debussy & Poulenc Into the 20th Century</i></p> <p>Solo performance recital: increasing in length and difficulty each half term</p> <p>Composition development and refinement</p> <p>Composition completed along with composition log Composition recorded with live orchestra/quartet.</p>	<p>Solo performance recital: increasing in length and difficulty each half term</p> <p>Classical Composition: making a good tune and chords worthy of development, melodic, harmonic and textural Development, Complex chords, Circle of 5ths.</p> <p>Musicals: Historical context of musicals and the composers thereof.</p> <p>SPRING TERM</p> <p>Exploring Impressionist, Expressionist and Neo-classical styles through listening performance and composition. Knowledge organisers produced.</p> <p>Solo performance recital: increasing in length and difficulty each half term. Year 13 take their performance exam</p> <p>Composition development and refinement</p> <p>Composition completed along with composition log Composition recorded with live orchestra/quartet.</p>	<p>Free Composition – composing in a style not dictated by the exam board</p> <hr/> <p>Year 13 Exam Revision</p>
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Why do they study it in that order?

We are partly limited by Year 12 and 13 having to be taught in the same class. We manage this by covering most of the topics in terms 1 and 2, with term 3 being set aside for Year 13 revision and Year 12 independent study for their composition. In this way, Year 13 revise much of the work as it is repeated in the second year, with new information being limited.

How do you ensure students embed knowledge? What do you revisit? When do you revisit it?

In this way, Year 13 revise much of the work as it is repeated in the second year, with new information being limited.

How do your curriculum choices contribute to the student's cultural capital?

Students broaden their knowledge of the Western Classical Tradition of Music and Musical Theatre. We like to take students on trips to classical concerts, both professional and amateur and to see a Musical.

How do you prepare students for learning beyond Key Stage 5?

We encourage students to take up all opportunities inside and outside of school in making music. Students compete in national performance and composing competitions.

By creating frequent opportunities to perform in front of an audience, both during and outside of the course our students are confident performers.

By encouraging our students to take opportunities to make music outside of school, students make connections with other musicians. This has led many of our former students have come to take professional paid work as musicians in shows, pantos, as accompanists and as composers. We support students in their applications to university by guiding them through the many University vs Conservatoire options, and have prepared students for interviews at Oxbridge and for auditions at Conservatoires. Several of our former students have successfully gained positions as Choral Scholars.

MUSIC TECHNOLOGY

What is your curriculum intent for Key Stage 5?

To build on Music Tech skills established throughout Key stage 3 and 4, as well as outside engagement the students have. By the end of the course the students will have become skilled at recording bands in a studio setting, mixing audio using computer software (DAW) as well as creating their own compositions using the DAW. Students will also cover the history of recorded music, various music genres in depth and the history of technological developments in recorded music. Students will be set to not only to continue to Music Technology based university courses, but also to explore apprenticeships, internships and creating their own portfolio for freelance work.

How does Key Stage 4 prepare students for Key Stage 5?

Music Technology is a separate subject to Music, however in KS4 we build on skills explored earlier in Ks3 as well with the use of Cubase, as well as general compositional skills and musical understanding. Students taking GCSE music are at a considerable advantage when discussing instruments, harmony and other musical devices, however it is not a pre-requisite that students should have done GCSE Music to gain a place on the Music Tech course.

What do students cover in Key Stage 5? When do they study it?

Year 12 AUTUMN TERM

Fundamentals '59 sound'

Students explore the software, making sure they are aware of the key aspects of what the software entails is.

Students take part in a short recording task, and a mixing task within this, with the Song "59 Sound".

Automate the world

Students explore effects, automation and composition through a brief. Students continue with mixing skills through this brief.

History of Everything....

Students cover an overview of the history of genres, technology, recording and commercial music.

Exam prep

Exam questions are used in lessons that link to the above projects, and to show students what exam questions look like, as many of them are unusually formed (IE paragraphs about why an EQ would be used on an instrument, and then completing a graph within the same question), as well as practical questions that will be answered within the exam.

SPRING TERM Coursework Prep

Students complete the AS coursework in a shorter period of time to help embedding the knowledge needed for next year, including responding to a brief (Component 2) and creating a multitrack recording (Component 1)

Exam prep

Students complete listening questions throughout the term.

SUMMER TERM Genres

Year 13 AUTUMN TERM

Coursework Component 1

Recording and beginning the mixing for component 1.

Component 2

Briefs for Component 2 coursework released September, and begin after the half term break.

Exam Prep linking to coursework

SPRING TERM Coursework finishing

Exam Prep

SUMMER TERM Final Exam prep

Students cover in depth the different Genres covered by the music tech course, linking back to earlier learning as we cover how those genres are composed, what technology is used in those genres, and how one would mix projects of that genre.

Coursework Preparation

Preparation for component 1 coursework assessment as this is released in the Summer Term.

Why do they study it in that order?

Order has been suggested by Edexcel, as well as by collaborating with other teachers of the subject. This way, the foundational skills are explored very deeply over the first term, and then constantly brought back to.

How do you ensure students embed knowledge? What do you revisit? When do you revisit it?

Once fundamentals are covered in first term, these key skills are constantly revisited, evaluated and built upon, through the exam prep. The course is covered within the time of Year 12, and then the overwhelming majority of year 13 is revision, as this course is planned to be taught with year 12 and year 13 together in the same class.

How do your curriculum choices contribute to the student's cultural capital?

Students broaden their knowledge of a wide array of genres, history of technology, and appreciation for how music is made, recorded, and sold. Opportunities such as Ted talks, online masterclasses and public concerts and demonstrations are shown to students

How do you prepare students for learning beyond Key Stage 5?

We encourage students to take up all opportunities inside and outside of school in making music and recording music. Students are encouraged where appropriate to start looking for paid work, recording friends' and peers' music, as well as editing music for others. Many of the tasks used in lessons are based off real-world scenarios that have been experienced by free-lancers, and students are frequently pointed to how they can use skills covered to start working. With the Sound and Light Team (SaLT) there is an opportunity for students to practically use the skills covered in class in a professional-level setting, as well as working on other aspects such as troubleshooting and leadership.

By encouraging our students to take opportunities to make music outside of school, students make connections with other musicians. This has led many of our former students have come to take professional paid work as musicians in shows, pantos, as accompanists and as composers. We support students in their applications to university by guiding them through the many University vs Conservatoire options, and have prepared students for interviews at Oxbridge and for auditions at Conservatoires. A former student recently won a very large scholarship at his University due to a Music Tech composition he had undertaken since leaving Stanborough.