

# CHSC Music DEPARTMENT Academic Year 2023-2024

<b>Year 7</b>	<p><b><u>Unit 1 – Basic Elements of Music Theory (8 Lessons)</u></b></p> <p>Introduction to notation, Notes on lines and spaces in Treble and Bass Clef, Notes three lines above Ledger Lines, Exploring Time Signatures, Introduction to Dynamics, Listening skills duration of sound.</p>	<p><b><u>Unit 2 – The Symphony Orchestra and Exploring Music (16 Lessons)</u></b></p> <p>Instrumental Families of the Orchestra (Strings, Woodwind, Brass, Percussion)</p> <p style="text-align: center;"><i>The Orchestra through time</i></p> <p>Baroque Music (1600-1750), Classical Music (1750-1820), Romantic Music (1820-1900), The influence of Classical Music on Modern Music</p> <ul style="list-style-type: none"> <li>• What is the context of the period?</li> <li>• What does the Orchestra look like during this period?</li> <li>• Features of the Music – Structure, Dynamics etc.</li> <li>• Major Composers and Examples of Pieces</li> </ul>	<p><b><u>Unit 3 – Vocal Unit (6 Lessons)</u></b></p> <p>Where do you hear singing? How is the voice used? Texture of vocal pieces</p> <p style="text-align: center;"><b>Performance skills</b></p> <ul style="list-style-type: none"> <li>• Breathing</li> <li>• Performance stance</li> <li>• Vocal projection</li> <li>• Perform as a class</li> <li>• Perform in a group</li> </ul>
	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Questions on notation, Treble and Bass Clef</li> <li>• London Underground Rhythm Assessment</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Orchestral Instruments Listening Assessment</li> <li>• The Orchestra Through Time Listening Paper</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Vocal Performance Assessment</li> </ul>
Catholic Social Teaching Theme	Participation	Solidarity	The Common Good
<b>Year 8</b>	<p><b><u>Unit 1 – World Music (16 Lessons)</u></b></p> <p><b>Indian Music</b> – Culture and Context, Instrumentation (Sitar, Tampora, Tabla, Harmonium), Structure (Improvisation, Raga)</p> <p><b>African Music</b> – Culture and Context, Instrumentation (Drums), Structure ('Blues Notes')</p> <p><b>Latin American Music</b> – Culture and Context, Instrumentation (Drums, Trumpets, Additional Percussion), Structure</p> <p>The influence of world on Western Popular Music Beatles – Sgt Pepper (Indian), Paul Simon – Graceland (African), Camila Cabello/J.Lo (Latin American)</p>	<p><b><u>Unit 2 – Performance and Composition of Latin American Music (7 Lessons)</u></b></p> <p>Rhythmic and Melodic Features, Performance of Latin American Music, Composition of Latin American Music</p> <p style="text-align: center;"><b>Latin American Music in context</b></p> <ul style="list-style-type: none"> <li>• Where and when is music played</li> <li>• Instrumentation in various ensembles</li> <li>• Features of the music – Elements of music definitions</li> <li>• Notable recording artists in performance</li> </ul>	<p><b><u>Unit 3 – Study of Samba (7 Lessons)</u></b></p> <p>Brazilian Samba Music and origins in Rio De Janeiro Contextual information, Performance venues and occasions, Key words: Call and Response, cyclic rhythm, improvisation, ostinato, pulse, rhythm Influence of Western Popular Music genres</p> <p style="text-align: center;"><b>Samba Music Performance</b></p> <ul style="list-style-type: none"> <li>• Introduction to instruments and purpose</li> <li>• Polyrhythmic patterns performed on these instruments</li> <li>• Performance of given rhythms in groups</li> <li>• Performance of own composition in groups</li> </ul>
	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Mini-Listening Assessment on each style</li> <li>• Listening Assessment identifying key features of music</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Assessment of performance</li> <li>• Assessment of composition</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>• Assessment of performance</li> <li>• Assessment of composition</li> </ul>
Catholic Social Teaching Theme	Stewardship of Creation	Participation	Human Dignity
<b>Year 9</b>	<p><b><u>Unit 1 – The History of Popular Music (16 Lessons)</u></b></p> <p>For each period, students will explore the context of the period, the structure, instrumentation.</p> <ul style="list-style-type: none"> <li>• Blues</li> </ul>	<p><b><u>Unit 2 – Riffs and Hooks (6 Lessons)</u></b></p> <p>Riffs and Hooks explores music based on repeated musical patterns through the genres of Popular Music (Riffs &amp; Hooks) and Music from the Western Classical Tradition (Ostinatos).</p>	<p><b><u>Unit 3 – Music on the Stage and Screen (8 Lessons)</u></b></p> <p>Discuss how music is used in films – How film themes can set the mood for the entire film as frequently used on film trailers.</p>

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	<ul style="list-style-type: none"> <li>1950s – The Emergence of Rock n’ Roll (Elvis, Bill Hayley, Little Richard)</li> <li>1960s – The British influence on the USA (Beatles, Rolling Stones and Solo Artists)</li> <li>1970s – Anti-Establishment – Punk (Sex Pistols), Funk (James Brown, Stevie Wonder), Glam Rock (Slade, T-Rex)</li> <li>1980s – Michael Jackson, Madonna, Quincy Jones</li> <li>1990s – Boy Band/Girl Bands (Blur and Oasis/Spice Girls and Take That)</li> <li>2000s – Hip Hop (Cool Herc, Beyonce), Rap (Eminem, Stormzy)</li> </ul>	<ul style="list-style-type: none"> <li>Exploring Riffs and Hooks in popular song</li> <li>Exploring Riffs and Hooks in ‘Sweet Dreams’ and other songs</li> <li>Exploring repeated Musical Patterns in ‘Classical Music’</li> <li>Exploring Riffs and Hooks in Arctic Monkeys tracks</li> </ul>	<p>Featuring Film music from: Pirates of the Caribbean, Psycho, Schindler’s List, Terminator 2, The Good the Bad and the Ugly and many more.</p> <ul style="list-style-type: none"> <li>Role of music in films</li> <li>The music of John Williams Leitmotif, Repetition, Diegetic</li> <li>Major, Minor, Chromatic, Whole Tone Scales</li> <li>Project planning – composing underscore</li> </ul>
	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>Mini Listening assessment on each style</li> <li>Listening Assessment identifying key features of music</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>Mini Listening assessment on Riffs and Hooks</li> <li>Assessment in performance/composition</li> </ul>	<p style="text-align: center;"><b><u>Assessment</u></b></p> <ul style="list-style-type: none"> <li>Mini Listening assessment on various film themes</li> <li>Assessment on composition</li> </ul>
Catholic Social Teaching Theme	The Common Good	Participation	Solidarity

# CHSC Music DEPARTMENT Academic Year 2023-2024

## YEAR 10 9-1 AQA GCSE MUSIC

	Half Term 1 6.5 Weeks	Half Term 2 5.5 Weeks	Half Term 3 6 Weeks	Half Term 4 5 Weeks	Half Term 5 5 Weeks	Half Term 6 7 Weeks
<b>YEAR 10</b>	<p><b>THEORY</b> - Staves, Note Values, Time Signatures, Key Signatures, Chords, Cadences, Intervals, Terms - Dynamics, Tempo</p> <p>Aural: Intervals, major/minor chords</p> <p><b>SOLO PERFORMANCE</b> - Target, Review, Video</p>	<p><b>LISTENING</b> - Instruments, Voices, Structure AB (Binary) ABA (Ternary) AABA, 12 Bar, Pop Song, Terms - Tech</p> <p><b>Sibelius Workshops</b> COMP TECH - Chord Progressions I ii IV V vi, Melody Writing,</p>	<p><b>THEORY</b> - Inversions, <b>AOS3</b> The Paul Simon "Graceland", "Diamonds on the Soles of Her Shoes", "You Can Call Me Al"</p> <p><b>COMP</b> - Rhythm Accompaniment, Arpeggios, Feel, Bass Lines to comp, Drum Part, Drone, Pedals,</p>	<p><b>LISTENING</b> - Musical Periods, AOS1 Mozart Clarinet Concerto in A major .</p> <p><b>FREE COMP</b> - Modal, Pentatonic, Extended Chords, chords ear training</p>	<p><b>AOS2 POP</b>, Listening Unfamiliar, Broadway, Rock, Film, Pop 90s. AOS1 Unfamiliar</p> <p><b>SOLO PERF</b> - Prep additional instrumentation (pads, horns, perc, options etc)</p> <hr/> <p style="text-align: center;"><b>Mock Exam</b></p> <p>Feedback session – Revision on Mozart clarinet concerto</p> <p>Paul Simon songs</p>	<p><b>Exam Questioning Overview &amp; Practice.</b></p> <p><b>ENS PERF - Types of ensembles, Listening, Plan for Own Ensemble</b></p>
	Study tasks on Firefly	Study tasks on Firefly	Online Exam Buster questions and answers	Online Exam Buster questions and answers	Revision on theory and Set Works	Exam/Performance Preparation
Catholic Social Teaching Theme	The Common Good	Solidarity	Participation	Dignity of Work	Participation	The Common Good

# CHSC Music DEPARTMENT Academic Year 2023-2024

## YEAR 11 9-1 AQA GCSE MUSIC

	Half Term 1 6.5 Weeks	Half Term 2 5.5 Weeks	Half Term 3 6 Weeks	Half Term 4 5 Weeks	Half Term 5 5 Weeks	Half Term 6 7 Weeks
<b>YEAR 11</b>	<p>Revision AoS1 Mozart Clarinet Concerto</p> <p>AoS3 Paul Simon – Graceland album</p> <p>Solo Performance preparation</p> <p>Development work on 'Free' Composition</p>	<p>Solo Performance Submission Recording</p> <p>'Free' Composition deadline for submission (scores/mp3 recording)</p> <p>GCSE Mock written paper</p>	<p>Composition – 'Brief' Issue choice of briefs Research genres</p> <p>Ensemble Performance planning - Development</p> <p>AoS1 Western Classical Tradition 1600 – 1750 (Genres - listening)</p> <p>AoS3 Traditional Music (Genres – listening)</p>	<p>Composition to 'Brief' final submission (scores/mp3 recording)</p> <p>Ensemble Performance submission recording</p> <p>AoS2 Popular Music (genres – listening)</p> <p>AOS4 Western Classical Tradition since 1910 (Genres – listening)</p>	<p>Component 1 – Understanding Music (Listening &amp; Appraising Music)</p> <p>Exam preparation</p>	<b>Study Leave</b>
		<p>Copies of Solo Performance scores 'Free' Composition programme notes</p>	<p>Research and planning</p>	<p>Copies of Ensemble Performance scores 'Brief' Composition programme notes</p>	<p>Passed papers – General revision</p>	

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Catholic Social Teaching Theme	Solidarity	The Common Good	Participation	Human Dignity	Solidarity	
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