

Music Curriculum Map

Intent
Music at The Elms Academy focuses on improving the quality of pupils' musical responses and musical understanding to promote a life-long appreciation for the art form, as well as forming a secure foundation of the musical knowledge required for further study and/or careers in the industry. Music is an incredibly varied subject by nature, encompassing practical skills, listening skills, creative skills self-management skills, problem-solving, and communicative skills. The curriculum has been designed to scaffold practical musical skills from Year 7 to Year 13 in a sequenced and fundamentally musical way, linking all musical activities to the act of making music . We believe that all pupils, regardless of their socio-economic background, should have the opportunity to master an instrument, therefore the Year 7 curriculum introduces our Big Band project, which teaches all Year 7 pupils a brass, woodwind or rhythm section instrument. We also encourage all pupils to take part in our extra-curricular programme, which currently includes a choir, percussion ensembles, a multi-instrumentalist band and music producers club, as well as private instrumental lessons to develop pupils' instrumental/singing skills and general musicianship. In addition to the organised clubs and ensembles, we run regular trips to see live music and have also formed strong links with local music organisations who run regular workshops and performance opportunities within the community. We also open the department at break and lunch to provide pupils with access to our instruments and computers for independent practice. As such, the learning experiences are high quality and authentic, with clear progression routes. The department prides its curriculum as being inclusive, absorbing, relevant, varied, progressive and respectful – all of which are important in producing active and confident musicians.

Implementation								
The curriculum is delivered through fundamentally practical means: our music education is rooted in authentic musical activity, including performing, creating, music theory and critical listening and appraising skills. Schemes of work from Year 7 to Year 13 have been chosen to offer numerous opportunities to interleave knowledge and skills from the start, meaning content is continuously revisited and embedded into pupils' long-term memory. The Key Stage 3 curriculum has been designed in such a way that allows pupils time to develop their instrumental, singing and music technology skills regularly, with increasing technical difficulty as each year progresses. The performing aspects of the curriculum are framed through schemes of work that support pupils' analytical skills over a variety of musical styles and genres: most schemes of work are designed to teach pupils how to approach musical analysis generally (particularly with unfamiliar pieces of music) rather than having an in-depth knowledge of a particular style of music, with one scheme per year focusing on a 'key work' that will require pupils to know some contextual information about the piece, composer and style. By the end of Key Stage 3, pupils should be ready to perform, create and analyse unfamiliar pieces of music, beginning to link their common musical features and purposes as required in Key Stage 4 and beyond.								
Term	1	2	A P 1 A S S E S S M E N T	3	4	5	6	A P 2 A S S E S S M E N T
Year 7	7.1 Find Your Voice			7.2 Rhythmic Riffs		7.3 Pentatonic Patterns		
	Pupils will develop their musicality and sense of rhythm and pitch through singing. They will learn a variety of vocal techniques through a range of styles and genres including pop, folk, classical, musical theatre, beatboxing and rap. Pupils will improve their breath control, diction and awareness of different musical parts. They will sing as part of an ensemble and have the opportunity to sing as a soloist. They will also review treble clef notation and be introduced to the musical elements such as texture, melodic construction, tonality and sonority, learning how to aurally identify these in musical examples. Pupils will learn a key performance 'body percussion' piece by Anna Meredith.			Pupils will explore music created during the Tudor period and the development of musical rhythm, repetition (ostinato), static harmony (drone) and instrumental forces of the time. Pupils develop their critical engagement through listening to examples of the pavane dance and its role within society. They develop their instrumental skill and technique by learning to play the Mattachins Pavane on a keyboard-based or percussion instrument including melodic line, drone and rhythmic accompaniment, using appropriate musical notation as well as continuing to develop their voice through singing 'pastime with good company'. Pupils will continue to develop their reading of more complex rhythmic notation and ensemble playing through learning traditional Brazilian samba rhythms. They will review the ostinato device, polyrhythmic texture and learn to play set structural patterns, a call and response and breaks. They will sing and dance Bambo du Bambu along with the percussion riffs.		Pupils will develop their reading of alternative forms of notation and rhythmic/pitch notation and learn how to recognise melodic shapes on a musical stave. They will expand their knowledge on melodic patterns by looking at repetition and variation in the piece 'Arriba' - they will master this melody and improvise using tuned percussion and/or keyboard. They will understand the creation and sound of the Pentatonic Scale. Pupils will also build on their understanding of musical textures (melody and accompaniment, heterophonic, polyphonic), use of static harmony (drone) and instruments through the study of Minimalism. They will focus on Steve Reich's create their own musical ostinati and minimalist style compositions using a DAW that demonstrate use of patterns, minimalist techniques and the musical elements.		
	Set Works: <ul style="list-style-type: none">Wayfaring Stranger (Trad. Folk)London Town (Trad.)Deep Down in My Soul (Trad. Arr Partington)Pete, Pete! (Trad. Ghana arr. L'Estrange)	Core Knowledge: <ul style="list-style-type: none">Breath ControlSinging PostureMusical Elements (Texture, Dynamics, Tempo, Articulation)Treble Clef (C-G)Simple durationsMajor/Minor Tonality		Set Works: <ul style="list-style-type: none">Mattachins Pavane (Ladmirault)Pastime with Good Company (Henry VIII)London School of Samba (Trad. Arr Arco Iris)Bambo du Bambu (Carmen Miranda)	Core Knowledge: <ul style="list-style-type: none">OstinatoDuple TimeDroneMelody & Accompaniment TexturePolyrhythmic TextureCall & ResponseBreaks	Set Works: <ul style="list-style-type: none">Arriba (Trad.)In C (Terry Riley)Clapping Music (Steve Reich)Electric Counterpoint (Steve Reich)	Core Knowledge: <ul style="list-style-type: none">Ostinato / RiffQuadruple Time (4/4)Pentatonic ScaleImprovisationPolyrhythmStaccato / LegatoMetamorphosisTextural changes	

	<ul style="list-style-type: none"> • Connect It (Anna Meredith) • Additional songs 			<ul style="list-style-type: none"> • Renaissance instrument names • Bateria instrument names 		<ul style="list-style-type: none"> • Treble Clef • Bass Clef (G-C)
	7.1 Big Band		7.2 Big Band		7.3 Big Band	
	Pupils are introduced to Big Band*. They are initially given taster sessions on each instrument which focus on posture and sound production, leading onto technical exercises and ending on learning their first piece as a solo performance. Pupils should end this unit knowing 5 notes on their instrument. They also learn basic music theory alongside their instrumental technique sessions.		Pupils begin to experience playing their instrument a part of a larger ensemble in different sections, with more of a focus on balance and expression through dynamics and articulation. Pupils recap theory from the previous term and learn how to read bass clef.		Pupils learn a more technically challenging piece of music as a whole-class ensemble, with more complex rhythms and extended pitch ranges. The theory from previous units is revisited and is used within the final performance piece.	
	Set Works: <ul style="list-style-type: none"> • Technical exercises • Oh, When the Saints (Trad.) 	Core Knowledge: <ul style="list-style-type: none"> • Treble clef (C-F) • Simple durations • 2/4, 4/4, C time 	Set Works: <ul style="list-style-type: none"> • Sweet Dreams (Eurythmics) 	Core Knowledge: <ul style="list-style-type: none"> • Simple dynamics (p/f) • Legato • Bass clef (G-C) • Ensemble Performance 	Set Works: <ul style="list-style-type: none"> • Havana (C. Cabello) 	Core Knowledge: <ul style="list-style-type: none"> • Treble/bass clefs • Durations • Legato • Simple dynamics (p/f) • Staccato • Ensemble Performance • Conducting • Breath Control
Year 8	8.1 Djole		8.2 Nothin' but the Blues		8.3 Form & Harmony	
	Pupils will revisit the basics of rhythmic notation through the music of West and East Africa including specific examples from Guinea, Burundi and Ghana. They will develop their recognition of signs and symbols, understanding of syncopation, texture and drumming techniques. Pupils will also have the opportunity to improvise, play cross-rhythms, complex rhythmic textures and compose their own drumming ensemble pieces. They will learn and perform the key work of Djole and compare other examples of percussive music. Pupils will also continue to develop their voice through singing a range of traditional songs in unison and parts.		Pupils will focus on the musical element of harmony and develop their understanding of chords and scales. They will learn the construction and relationship of the primary triads in major and minor keys and engage with the Blues music story and the impact this genre and musicians had on modern music. Pupils will play simple melodies, develop their instrumental skills, improvise, create bass lines and review a range of accompaniment styles. They will also develop ensemble awareness and read chord charts and rhythm grids as they prepare for a formal performance of the Blues standard, <i>Bags Groove</i> on the instrument of their choice.		Pupils explore how Western Classical Music is organised into different forms and structures by studying two contrasting pieces. Pupils also learn different scales, tonal centres, and articulations, and discuss how they can affect the mood of a piece of music to evoke a feeling or image. Pupils use 'In the Hall of the Mountain King' as a case study and analyse the orchestral forces and techniques used to create tension. They will also learn to perform it as a whole class orchestra. In contrast, pupils will explore the atonal works of John Cage and how he manipulates motifs in his 'Second Construction'. to structure sound. They explore these techniques through composing their own avant-garde piece, sampling and editing recorded sounds.	
	Set Works: <ul style="list-style-type: none"> • Djole (Trad. Sierra Leone & Guinea) • Burundi Rhythm • Vocal pieces 	Core Knowledge: <ul style="list-style-type: none"> • Djembe technique • Bass, tone & slap • Polyrhythm • Call & Response • Improvisation • Ensemble Performance • Traditional West African instruments • Syncopation 	Set Works: <ul style="list-style-type: none"> • The Entertainer (S. Joplin) • Wade in the Water (Trad.) • Bag's Groove (M. Jackson) 	Core Knowledge: <ul style="list-style-type: none"> • Ostinato / Riff • Pentatonic Scale • Call & Response • Polyrhythm • Syncopation • Improvisation • 12 Bar Blues • Chord sequence • Chord numbers • Keys • Root note • Front line & rhythm section • Melody & accompaniment texture • Jazz ensemble 	Set Works: <ul style="list-style-type: none"> • In the Hall of the Mountain King (E. Grieg) • Second Construction (J. Cage) 	Core Knowledge: <ul style="list-style-type: none"> • Root note • Legato/staccato/accent • Keys • Binary/ternary form • Major/minor scales • Atonality • Motif • Extended dynamics • Aleatoric • Inversion • Augmentation/ Diminution • Orchestral instruments • Extended instrumental techniques

Year 9	9.1 Film Music		9.2 Live Lounge		9.3 Music & Ritual	
	Pupils will learn the history of music in film and the development of underscoring techniques used in film, TV, adverts and computer games. Pupils will revise the instruments of the orchestra and focus on the use of the music elements to create moods, settings and character, musical structures, the use of motif and the use of technology. Pupils study the construction of specific film music techniques and identify those used in different film genres and characters. They will also have the opportunity to engage with orchestral scores through a case study and create their own music to accompany a short film clip.		The first half of this unit establishes standards for solo performance in Year 9 through the learning of a popular song and look its song form and structure. Pupils build on prior instrumental skill development and refine and improve their ensemble performance and songwriting. Whilst the topic is knowledge rich, active music-making is included as a large part of every lesson. Pupils will also the study of the music industry over time and the impact of marketing and how music is shared in the modern age. In the second half of the unit, pupils apply their knowledge of melody, rhythm, and harmony to the world of EDM, learning how to manipulate texture and exploit technology.		Pupils will explore Stravinsky's seminal work 'The Rite of Spring' and the legacy it left on music of the twentieth century. They will revise the instruments of the orchestra and extended instrumental techniques. They will focus on musical analysis and essay writing, extreme use of musical elements, sense of rhythmic drive, bitonality and varied textures. They will also learn about general traditions in writing music for ballet and dance and theatrical development and develop their own chants and tribal compositions to tell the story of the rite.	
Term	1	2	3	4	5	6
	Year 10 GCSE		Year 10 GCSE		Year 10 GCSE	
Year 10 GCSE	Introduction to GCSE Music		AoS 4: Popular Music (continued)		AoS 1: Forms and Devices	
	Pupils will work collaboratively on a number of projects to develop core skills required for GCSE music, including music theory, musical elements, composition, improvisation and performance.		Pupils continue to review the popular music unit and embed their understanding of the set work Africa with a focus on exam-style questions.		Pupils study the most prominent musical forms and compositional devices found in music from the Baroque, Classical and Romantic eras. Pupils begin analysing J.S. Bach's Badinerie and other unfamiliar works. Towards the end of the unit, pupils will focus on exam-style questions.	
Year 10 GCSE	AoS 4: Popular Music		AoS 1: Forms and Devices		Revision of Year 10 Content	
	Pupils study musical idioms associated with a variety of popular music today, while beginning to consider how these musical devices can be used in their own compositions. Analysis of their set work, Africa by Toto, also begins.		Pupils continue to review the popular music unit and embed their understanding of the set work Africa with a focus on exam-style questions.		Pupils study the most prominent musical forms and compositional devices found in music from the Baroque, Classical and Romantic eras. Pupils begin analysing J.S. Bach's Badinerie and other unfamiliar works. Towards the end of the unit, pupils will focus on exam-style questions.	
Year 10 GCSE	Ensemble Performance		Solo Performance		Recording Solo Performances (NEA)	
	Pupils begin performing in smaller ensembles and work towards an ensemble performance. Targets are continually set throughout this period.		Standard for performance is set and individual performing targets are set, leading to pupils' first practical solo performance at the end of this term.		Pupils continue working on their solo and ensemble performances, leading to a final recital at the end of the year that will be recorded.	
Year 10 GCSE	Composition Sketches		Composition Sketches		Free Composition (NEA)	
	Pupils begin a virtual composition 'sketchbook' that use elements of each AOS to create small ideas that can be used later in the year as the basis for a larger composition.		Pupils continue to complete small composition exercises to potentially use as a basis for their NEA compositions.		Pupils compose their own 'free composition' as part of their composition portfolio. Pupils use their knowledge and understanding of musical idioms within their chosen genre.	

Year 10	<u>Introduction to Performing Arts</u>	Unit 1: Performance	Unit 1: Performance	Unit 1: Performance	Unit 2: Composition
Voc. Perf. Arts	Pupils will work collaboratively on a number of projects to develop core skills required for the vocational music course, including music theory, musical elements, composition, improvisation and performance.	<u>Task 1 & 2 (Research/Rehearsals)</u> Pupils will look at the social and historical context of their performance and concert. They will look at a variety of artists and analyse their works. Pupils will complete Task 1 & 2 by the end of term.	<u>Task 3 & 4 (Log/Performance)</u> Pupils will start rehearsals of their chosen pieces. They should focus on developing their instrumental skills and take regular recordings of their progress. They will complete a rehearsal log at the end of each rehearsal and get regular feedback. They will begin to focus on stage presence and style. *Pupils will have the opportunity to formally write up their Unit 3 logs and have 'top up' logic sessions.	<u>Task 4 (Performance)</u> Pupils will work towards their final performance towards the end of May.	Pupils will review composition skills and complete a sketchbook exploring a range of techniques and ideas. They will focus on developing their sequencing skills, as well as using live instruments, and will work independently and in groups.
		<u>Performance skills:</u> Develop performance skills on instrument of their choice. Review a variety of pieces before selecting final performance pieces. Pupils will also focus on rehearsal skills and different types of rehearsals.		<u>Task 5 (Evaluation)</u> Pupils will complete their evaluation of their final performance and rehearsal process.	

Term	1	A P 1 M O C K A S S E S S m e n t	2	3	A P 2 M O C K A S S E S s m e n t	4	5	6
Year 11 GCSE	<u>AoS 3: Film Music</u> Pupils study how music for film is created, developed, and performed, and the impact this has on the audience. They will be able to use these techniques in their own compositions, considering mood, character, and setting.		<u>AoS 3: Film Music (continued)</u> Pupils continue to study content from this unit and focus on exam-style questions.	<u>AoS 2: Music for Ensemble</u> Pupils study how different ensembles form the basis for a study in texture and sonority. They learn how music is composed for small groups of instruments and voices, while also considering how texture can be manipulated.		<u>AoS 2: Music for Ensemble (continued)</u> Pupils review content from this unit and focus on exam-style questions.	<u>Final Revision of Course</u> Pupils revise all four areas of study in preparation for their exam by continuing to complete exam style questions	
	<u>Solo Performance (NEA)</u> Pupils develop their solo performance to an appropriate standard – recordings to be completed this term.		<i>Solo Performance continued (NEA) – final recording</i> Deadline: December	<u>Ensemble Performance</u> Pupils develop their solo performance to an appropriate standard – recordings to be completed this term.		All NEA finalised and sent to moderators start of Term 5. Deadline for all tasks: Easter	N E A D u e	
	<u>Composition to a Brief (NEA)</u> Pupils begin their composition to a brief, set annually by Eduqas.		<i>Composition to a Brief continued (NEA)- complete composition & log.</i> Deadline: December	<u>Composition to a Brief (NEA)</u> Pupils complete their second composition and make any necessary adjustments to their Free Composition.		All NEA finalised and sent to moderators start of Term 5. Deadline for all tasks: Easter		

Term	1	A	2	3	A	4	5	6
Year 11	Unit 1: Performance	A P I A S S E S S M E N T	Unit 2: Composition	Unit 3: FINAL PROJECT	A P I A S S E S S M E N T	Unit 3: FINAL PROJECT	Unit 3: FINAL PROJECT	
Perf. Arts (Voc)	Task 1 & 2 (Research) Pupils will look at the social and historical context of their composition and brief. They will look at a variety of artists and analyse their works. Deadline: End of September		Task 2 & 3 (Log & Composition) Develop & complete composition referring to the set brief. Pupils will take regular recordings and snapshots of work and keep a log of developments made each week (including ideas, musical elements and feedback). Deadline: December	Task 1 – 4 Pupils start their official project including: 1. Research and influencing factors 2. Project Proposal 3. Budget & Personnel 4. Marketing		Task 5 – 7 Pupils continue to create their official project including: 5. Musical Examples 6. Presentation/Pitch 7. Evaluation of the pitch	Editing & Submission Final project to be submitted at the start of May. Any final edits and task completion to be actioned at the start of this term. Opportunity to review Unit 2.	
	Task 3 – 5 (Log, Performance & Evaluation) Pupils will rehearse and record their final performance in accordance to the brief. They will continue to keep a weekly log and recordings of progress. Deadline: End of September Pupils will complete an evaluation of their final performance. Deadline: October Half Term		Task 4 (Evaluation) Complete evaluation of composition after the listening party. Pupils should include specific feedback on the equality of the composition. Deadline: January					
	Unit 2: Composition Task 1 (Research) Pupils will look at the social and historical context of their composition and brief. They will look at a variety of artists and analyse their works. Deadline: October Half Term		Unit 3: FINAL PROJECT Pupils review key learning in preparation for starting their Unit 3 Final Project. Including Marketing, Personnel, Social Impact and Timelines. They should be starting to draft ideas for their final project.					

Term	1		2	A P I l A s s e s s m e n t	3	4	5	A P I A s s e s s m e n t	6
Year 12	<u>Introduction to A Level Music</u> Pupils will start the A level course with a series of small projects to be immersed into key skills required for the course, including some group composition and analysis of Minimalist music.	<u>AoS A: Development of the Symphony (1)</u> Pupils will begin AoS A focusing on the background of orchestral music through different historical periods, the Mannheim period (Stamitz), CPE Bach and key musicianship skills.	<u>AoS A: Development of the Symphony (2)</u> Pupils will continue focusing on AoS A exploring early classical music, Sonata Form, Mature classical music, a zoom in on Haydn and the set works, as well as developing key musicianship skills, dictation, interval recognition and essay writing.		<u>AoS A: Development of the Symphony (3)</u> Pupils will continue AoS A and will focus on Beethoven and explore a comparison with Haydn as well as key musicianship skills including transposing instruments and score reading.	<u>AoS A: Development of the Symphony (4)</u> Pupils will continue AoS A and will focus on Beethoven and explore a comparison with Haydn. They will continue to develop their theoretical knowledge and ability to analyse scores and develop exam technique.	<u>AoS A: Development of the Symphony (4)</u> Pupils will continue AoS A and will continue to focus on Beethoven's seminal works including the Eroica Symphony, Symphony 5 and 6.		<u>AoS A: Development of the Symphony (4)</u> Pupils will continue AoS A and will focus on Beethoven and explore a comparison with Haydn. They will continue to develop their theoretical knowledge and ability to analyse scores and develop exam technique.
	<u>Performance</u> An introduction to the criteria for the performance unit and exploring a range of repertoire on their chosen instruments.	<u>Performance</u> Pupils continue to focus on performance skills and develop rehearsal strategies and practices.	<u>Performance</u> Pupils start to embed rehearsal, practice and performance techniques, with guidance. Pupils work towards a short recital.		<u>AoS Jazz (1)</u> Pupils will explore the origins of Jazz by examining the social and cultural context of the Blues in post-slavery America. Through guided listening, they will analyse the key features of the 12-bar Blues, including call-and-response techniques, blue notes, and expressive melodic phrasing. Pupils will study seminal figures like W.C. Handy and engage in practical exercises that reinforce improvisation based on traditional Blues forms. emotional depth and improvisational style.	<u>AoS Jazz (2)</u> Students will investigate how various musical traditions—Blues, Ragtime, and spirituals—merged in New Orleans to create the earliest forms of Jazz. They will listen analytically to recordings by King Oliver and Louis Armstrong, focusing on the use of collective improvisation, syncopation, and instrumentation. Historical inquiry tasks and group discussions will help contextualize the development of early Jazz as a uniquely American art form.	<u>AoS Jazz (3)</u> Pupils will study how Jazz evolved into Swing through listening and score analysis of works by Duke Ellington, Count Basie, and Benny Goodman. They will examine big band arrangements, sectional writing, and rhythm section roles. Performance-based activities may include re-creating Swing-style grooves or short ensemble arrangements. Lessons will also discuss the social impact of Swing during the Great Depression and World War II.		<u>AoS Jazz (4)</u> Students will engage with Bebop and Coll Jazz's innovative techniques through close listening to recordings by Charlie Parker, Dizzy Gillespie, and Thelonious Monk. They will study harmonic complexity, improvisational language, and fast-paced melodic lines. Comparisons will be drawn with earlier styles to highlight Bebop and Cool Jazz's radical shift. Pupils may attempt transcription tasks or improvisation exercises using bebop scales and chord progressions, encouraging deeper musical understanding and critical reflection.
	<u>Theory</u> Pupils will go through an intensive course in music theory, including signs and symbols required for score reading and harmonic analysis.	<u>Applied Theory</u> Pupils will start applying theoretical knowledge to compositional practices including melody writing and harmonisation.	<u>Composition</u> Students start their compositional sketch book, continuing to learn and apply a range of compositional techniques.		<u>Composition</u> Students continue developing their compositional sketch book, continuing to learn and apply a range of compositional techniques.	<u>Composition</u> Students continue developing their compositional sketch book, continuing to learn and apply a range of compositional techniques. They will also review performance techniques on their chosen instrument.	<u>Composition & Performance</u> Students continue developing their compositional sketch book, continuing to learn and apply a range of compositional techniques. They will also review performance techniques on their chosen instrument.		<u>Composition & Performance</u> Students continue developing their compositional sketch book, continuing to learn and apply a range of compositional techniques. They will also review performance techniques on their chosen instrument.

Impact: