

Topic Outline	Students should know and understand	Students should be able to
<p>Term 1 (1 half term project):</p> <p>'The Haunted House'</p> <p>(Exploring the elements of music)</p>	<ul style="list-style-type: none"> <li>• How music can create atmosphere;</li> <li>• How they can use contrast, variety and development within the musical elements to compose appropriate music for a given title;</li> <li>• How music can enhance and intensify the emotional content of words.</li> </ul>	<ul style="list-style-type: none"> <li>• Compose an atmospheric piece of music with the title 'The Haunted House' using Garageband;</li> <li>• Structure that piece appropriately so that it follows a story structure and, therefore, maintains audience interest through elementary musical development and contrast.</li> </ul>
<p>Term 2 (1 half term project)</p> <p>'Drumbeats and rap'</p> <p>(Focus on rhythm and beginnings of notation)</p>	<ul style="list-style-type: none"> <li>• The importance of rhythm within music;</li> <li>• The musical impact of tempo, pulse and metre;</li> <li>• The importance of developing a sense of rhythm;</li> <li>• How to construct an appropriate drum beat to accompany a rap;</li> <li>• How breaks and fills can be used to signpost the structure of a drum beat;</li> <li>• How rhythm can be recorded in written form using basic staff notation.</li> </ul>	<ul style="list-style-type: none"> <li>• Play, clap and rap with a clear sense of pulse/rhythm;</li> <li>• Construct a rhythmically sound drum beat using Garageband and/or percussion as appropriate;</li> <li>• Invent a suitable rap lyric to be rapped over their own drum beat;</li> <li>• Use breaks and fills appropriately in their drum beat to signpost the structure of their rap;</li> <li>• Read basic rhythm notation and, where appropriate, use that notation system to record their rhythms in written form or within Garageband.</li> </ul>
<p>Term 3 (1 half term project)</p> <p>'March Tune and melody composition'</p> <p>(Focus on melody performance and composition and continue with music notation)</p>	<ul style="list-style-type: none"> <li>• How a melody can be successfully structured;</li> <li>• Basic single-handed keyboard technique;</li> <li>• Outline of the major scale;</li> <li>• Use of recurring musical ideas or motifs within a melody;</li> <li>• Ostinato as a simple accompaniment figure.</li> </ul>	<ul style="list-style-type: none"> <li>• Learn, rehearse and perform the 'March Tune' melody;</li> <li>• Learn, rehearse and perform 'Hedwig's Theme' as an extension task;</li> <li>• Compose and record/perform their own well structured 'March Tune'.</li> </ul>

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<p>Term 1 (1 half term project)</p> <p>'Stand by me'</p> <p>(Focus on harmony, chord sequences, bassline, Texture, repertoire expansion, chord based composition)</p>	<ul style="list-style-type: none"> <li>• The close relationship between chords and bassline;</li> <li>• Chords I, VI, IV and V in C major (the 4 chord trick);</li> <li>• The heavy reliance on these chords in popular music;</li> </ul>	<ul style="list-style-type: none"> <li>• Play the chords and bassline of 'Stand by me' and/or 'Beautiful Girls' either hands separately or hands together;</li> <li>• Compose an 8-bar chord sequence with suitable bassline;</li> <li>• If appropriate, compose a second 8-bar chord sequence and the assemble both sequences into a song structure (verse, chorus);</li> <li>• Begin to consider the implications of textural variety and arrangement and their impact on musical style, variety and interest.</li> </ul>
<p>Term 2 (1 half term project)</p> <p>'Music and the moving image'</p> <p>(Focus on music for film and TV – builds on Term 1 of year 7 (composing music for a specific mood or purpose))</p>	<ul style="list-style-type: none"> <li>• The unique features of music written for film and TV;</li> <li>• Things that composers of film and TV music need to consider;</li> <li>• Composing music to fit a fixed timeline (i.e. the events of a chosen movie clip)</li> </ul>	<ul style="list-style-type: none"> <li>• Decide on and compose music in a suitable genre to suit their chosen movie clip;</li> <li>• Use appropriate compositional techniques covered in earlier projects to assist them in this task e.g. drumbeats/rap, melody, atmospheric music and chords/bassline.</li> </ul>
<p>Term 3 (1 half term project)</p> <p>'12-bar Blues'</p> <p>(Focus on chords and and bassline (building on project 1 of year 8 and composing using the 12-bar blues chord sequence)</p>	<ul style="list-style-type: none"> <li>• The most common version of the chord sequence known as the 12-bar blues but also to understand that there are variations on the sequence;</li> <li>• That the 12-bar blues (the chord sequence) and The Blues (the style of music) are closely related but NOT the same thing;</li> <li>• That all Western 'pop' music owes it's existence to The Blues and the 12-bar blues in that it is the very distant ancestor of all modern 'pop' music;</li> <li>• A basic understanding of how The Blues originated and how the 12-bar sequence developed.</li> </ul>	<ul style="list-style-type: none"> <li>• Learn, rehearse and perform the 12-bar blues (in C) by revisiting 3 of the 4 chords used in project 1 of year 8);</li> <li>• Learn/invent, rehearse and perform an appropriate 12-bar blues bassline;</li> <li>• Invent, rehearse and perform suitable lyrics for a Blues song over their 12-bar backing;</li> <li>• Use a broader range of instruments as required e.g. guitar, bass and drums as well as piano/keyboard.</li> </ul>

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<p>Term 1 (1 half term project)</p> <p>‘Remix and Variations’</p> <p>(Focus on genuine development of musical ideas – a key concept for GCSE and beyond)</p>	<ul style="list-style-type: none"> <li>• That effective, successful composition relies on the genuine development of musical material;</li> <li>• That composers have explored the structure of ‘Theme and Variations’ for centuries;</li> <li>• That the modern technique of creating a remix is, in effect, the same concept i.e. taking an existing piece and reworking it to create something new;</li> <li>• How to take an existing musical idea and develop it creatively and musically;</li> <li>• How this type of musical development is used in a variety of structures e.g. sonata form.</li> </ul>	<ul style="list-style-type: none"> <li>• Invent a series of contrasted, creative and musical; variations on a given theme e.g. Frere Jacques;</li> <li>• Order their variations effectively to produce a musically satisfying ‘whole’;</li> <li>• Create a remix of a given or chosen track using Logic Pro by adding material, cutting/looping, stuttering, FX processing and a combination of all of these techniques</li> </ul>
<p>Term 2 (1 half term project)</p> <p>‘Motivic music and dance music’</p> <p>(Focus on the invention of original musical ideas/motifs and their development within musical structures)</p>	<ul style="list-style-type: none"> <li>• That effective, successful composition is achieved through the invention of memorable musical motifs which are then combined, handled and developed musically and creatively according to the traditions of the chosen genre or purpose;</li> <li>• That the vast majority of music (from the very simple to the extremely complex) can be deconstructed into its component motifs;</li> <li>• That this is an integral part of musical analysis.</li> </ul>	<ul style="list-style-type: none"> <li>• Invent a selection of interesting, memorable and musically appropriate motifs;</li> <li>• Assemble, combine and develop those musical motifs into a well structured, coherent composition which demonstrates an understanding of the features and traditions of the chosen musical genre.</li> </ul>
<p>Term 3 (1 half term project)</p> <p>‘Song writing’</p> <p>(Focus on drawing together all of the musical skills developed throughout KS3 in the creation of an original song with accompaniment)</p>	<ul style="list-style-type: none"> <li>• That music has a definite impact on the emotional content of lyrics;</li> <li>• That humans have communicated through song since the beginning of human history as a means of communicating news, stories, emotions;</li> <li>• That music can give new and unexpected meaning to words;</li> <li>• That songs can exist in many different arrangements.</li> </ul>	<ul style="list-style-type: none"> <li>• Draw together skills developed over KS3 in creating an original song with accompaniment by inventing appropriately structured lyrics (links to rap project of year 7), setting those words to an appropriate melody (links to project 3 of year 7 – melody composition, projects 1 and 2 of year 9 – invention of motifs/ideas and their development, and project 1 of year 7 – composing to capture a given mood or feeling), setting that melody to an appropriate accompaniment (links to project 2 of year 7 – drum beats, projects 1 and 3 of year 8 – chords, bass line and (potentially) 12-bar blues.</li> <li>• Where appropriate to either record or perform their song in Garageband or Logic Pro.</li> </ul>

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<p>Term 1 1<sup>st</sup> half: Introduction to GCSE, initial work on first composition – individual, and first performance; Introduction to 1/8 and 2/8 of the set works and associated analytical skills.</p> <p>Term 1 2<sup>nd</sup> half: Further work on first composition (or further composition) and first performance (or further performance); Introduction to 3/8 and 4/8 of the set works.</p>	<ul style="list-style-type: none"> <li>• The full course requirements;</li> <li>• The first 4 set works;</li> <li>• How to compose idiomatically for their chosen instrument(s) and/or voice;</li> <li>• How to rehearse effectively.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan and start a first, free choice, individual composition for their chosen instrument(s) or voice;</li> <li>• Plan and start practising for their first solo (or ensemble) performance;</li> <li>• Produce an initial draft of an essay on each of the first 4 set works.</li> </ul>
<p>Term 2 1<sup>st</sup> half: Completion of first composition – individual; presentation and (if appropriate) recording of first performance); Introduction to 5/8 and 6/8 of the set works.</p> <p>Term 2 2<sup>nd</sup> half: Initial work on further composition – individual; initial work on further performance; Introduction to 7/8 and 8/8 of the set works.</p>	<ul style="list-style-type: none"> <li>• The second 4 set works;</li> <li>• How they can develop as a composer and develop their own individual style;</li> <li>• How they can develop as a performer.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to develop and refine/arrange their first, free choice, individual composition for their chosen instrument(s) or voice;</li> <li>• Continue practising for their first solo (or ensemble) performance;</li> <li>• Produce an initial draft of an essay on each of the second 4 set works.</li> </ul>
<p>Term 3 1<sup>st</sup> half: Further work on further composition; further work on further performance; Revisit 1/8, 2/8, 3/8 and 4/8 set works.</p> <p>Term 3 2<sup>nd</sup> half: Completion of further composition; presentation and (if appropriate) recording of further performance; Revisit 5/8, 6/8, 7/8 and 8/8 of the set works.</p>	<ul style="list-style-type: none"> <li>• The first 4 set works in greater depth;</li> <li>• How they can develop further as a composer and continue developing their own individual style;</li> <li>• How they can continue developing as a performer.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete and refine/arrange and record/score their first, free choice, individual composition for their chosen instrument(s) or voice and (if appropriate) a further composition;</li> <li>• Finish practising and present/record their first solo (or ensemble) performance and (if appropriate) a further performance;</li> <li>• Redraft and improve an essay on each of the 8 set works.</li> </ul>

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<p>Term 1 1st half: Introduction to final year of GCSE, initial work on briefed composition – individual, and ensemble performance; Revision of 1/8 and 2/8 of the set works and associated analytical skills; Appropriate wider listening.</p> <p>Term 1 2nd half: Further work on briefed composition (or further composition) and ensemble performance (or further performance); Revision of 3/8 and 4/8 of the set works; Appropriate wider listening.</p>	<ul style="list-style-type: none"> <li>• The remaining course requirements;</li> <li>• The first 4 set works in greater depth;</li> <li>• How to compose idiomatically for their chosen instrument(s) and/or voice to meet the requirements of the (board set) brief;</li> <li>• How to rehearse effectively including within an ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan and start their briefed individual composition for their chosen instrument(s) or voice;</li> <li>• Plan and start practising for their second solo (or ensemble) performance;</li> <li>• Revisit their improved essays on the first 4 set works and contextualise with reference to wider listening examples.</li> </ul>
<p>Term 2 1<sup>st</sup> half: Final work on briefed composition; Final work on solo performance submission; Recording of both; Completion of scoring of briefed composition. Revision of 5/8 and 6/8 of the set works; Appropriate wider listening.</p> <p>Term 2 2<sup>nd</sup> half: Final work on free composition; Final work on ensemble performance submission; Recording of both; Completion of scoring of free composition. Revision of 7/8 and 8/8 of the set works; Appropriate wider listening.</p>	<ul style="list-style-type: none"> <li>• The second 4 set works in greater depth;</li> <li>• How they can develop as a composer working to a brief and continue developing their own individual style;</li> <li>• How they can develop further as a performer including within an ensemble.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete and refine/arrange and record/score their briefed individual composition for their chosen instrument(s) or voice and (if appropriate) a further composition;</li> <li>• Finish practising and present/record their second solo (or ensemble) performance and (if appropriate) a further performance;</li> <li>• Revisit their improved essays on the second 4 set works and contextualise with reference to wider listening examples.</li> </ul>