



## Music

### MUSIC

	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<p><b>Building Bricks</b></p> <p>Building Bricks is designed as a unit of work which can be used during the first term of Year 7 to both allow pupils the opportunity to engage in active music making and teachers to “baseline assess” pupil’s prior skills, knowledge and understanding in terms of performing, composing, listening and evaluating and responding.</p> <p>The Unit will develop pupil’s understanding of the Elements of Music and provide pupils with a foundation of musical vocabulary for use at Key Stage 3 which can be developed for GCSE Music.</p>	<p><b>Hooks and Riffs</b></p> <p>explores music based on repeated musical patterns through the genres of Popular Music (Hooks and Riffs) and Music from the Western Classical Tradition (Ostinatos).</p>	<p><b>Dance Music</b> This unit takes an explorative look into rhythm, chords and metre in a variety of different types, styles and genres of dance music. By exploring the characteristic musical features of dance music from different times and places, pupils will understand the important connection between the steps, movement and formation of the dance and how these are inter-related within musical features such as time, metre, rhythms and chords in the music.</p>	<p><b>GCSE AOS2 BTEC UNIT 1 and 4</b></p> <p>This genre will be explored first as it is most likely to be the genre that young people connect with and understand. Students will begin to understand the key characteristics and development of popular music. They will compose music using popular song for and they will learn to appraise music through analysis of the elements of music. Students following a GCSE course will analyse popular song forms and create performances as well as appraise popular music and students following a vocational course will look at jobs in the Music Industry connected to this genre, with a particular focus on venue, audience, health and safety and the role of performers, music producers, composers and other related roles.</p>	<p><b>GCSE AOS2 revision / Musical Performance BTEC UNIT 5, and 2</b></p> <p>Further in depth analysis of a wider range of popular music including the set work taking it back to its roots in jazz and blues and moving chronologically to current genres. Students will embed thorough analytical skills. Retrieval practice and revision techniques will help students to retain the information. GCSE students will also their solo or ensemble performance. BTEC students will work along side GCSE students as they will be completing their performing unit. (a technical unit will be presented to non-performers)They will need to create a portfolio of evidence including rehearsal</p>

# Curriculum Progression Maps



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					schedules BTEC students will also be planning their music product which is the compulsory synoptic unit. The students will be planning, advertising and delivering a music concert
Autumn 2	<p><b>Keyboard Skills</b> This unit is all about effective keyboard performance technique including basic treble clef staff notation Pupils explore the layout of the keyboard in terms of white and black keys and their note names; sharps and flats as enharmonic equivalents and explore how to “read music” in the form of simple melodies and melodies from popular songs from treble clef staff notation. They then move on to add a second part of basic chords with the left hand</p>	<p><b>Reggae</b> This unit begins by exploring the origins of Reggae music from Mento, Ska and Rock Steady and looks at the famous Reggae musician, Bob Marley, and his influence on a worldwide audience. The unit uses two Reggae songs as case studies to explore the musical features of the genre: “Yellow Bird”: a Caribbean song, and “Three Little Birds”. Pupils learn about the different textural elements that make up a Reggae song: bass line riffs, melodic hooks, offbeat chords, syncopated rhythms and the vocal melody line.</p>	<p><b>Music for Film</b> The unit begins with an introduction into the purpose of film music and the decisions and challenges a composer of film music faces. Leitmotifs are an important aspect of film music and pupils explore how composers have used these to represent certain characters and situations within films and how, through the manipulation of the elements of music, these can be changed to suit different on-screen situations.</p>	<p><b>GCSE AOS2 BTEC UNIT 1 and 4</b> Students will study in depth the common characteristics of classical music forms. They will develop an awareness of how this genre interleaves with all other musical genres. Students following a vocational course will look at jobs in the Music Industry connected to this genre, producers, Composers and other related roles within the classical music (and other) genres. All students will develop compositional skills based upon rules of music established in the classical period.</p>	<p><b>GCSE AOS3 revision / Musical Performance BTEC UNIT 5, and 2</b> Further in depth analysis of a wider range of popular music including the set work taking it back to its roots in jazz and blues and moving chronologically to current genres. Students will embed thorough analytical skills. Retrieval practice and revision techniques will help students to retain the information. GCSE students will also complete their solo or ensemble performance. BTEC students will work alongside GCSE students as they will be completing their performing unit.</p>

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					(a technical unit will be presented to non-performers) They will need to create a portfolio of evidence including rehearsal schedules. BTEC students will also be planning their music product which is the compulsory synoptic unit. The students will be planning, advertising and delivering a music concert.
Spring 1	<p><b>I Got Rhythm</b> A sense of pulse is fundamental, a prerequisite of almost all musical activity. As such, it needs to be understood from the outset and then developed and strongly reinforced throughout Key Stage</p>	<p><b>Variations</b> The unit begins by exploring basic ways to vary an existing theme using the elements of music and simple musical devices in terms of <b>changing</b>: pitch (octave), timbre and sonority, articulation, tempo, dynamics, rhythm and <b>adding</b>: pedal, drone, ostinato, rhythm, decoration (Passing notes).</p>	<p><b>Gaming Music</b> The unit begins by looking at Character Themes in computer and video game music before pupils move on to explore ways in which Character Themes can be developed and changed for different atmospheres and scenarios within computer and video games. The characteristic musical features of much computer game music: jumping bass lines, staccato articulation, chromatic movement and syncopation are included as musical knowledge through</p>	<p><b>GCSE AOS2 (Compulsory set work)</b> <b>BTEC UNIT 1 and 4</b> GCSE Students will study in depth the key characteristics of the compulsory set work. Students following the GCSE course will also begin their free assignment brief. Students following a vocational course will look at Organisations in the Music Industry) BTEC Students will continue to compose music for their Learning Aim A – Introduction to Music Composition. They will compose music with features of classical music.</p>	<p><b>GCSE AOS1 Revision / Musical Performance</b> <b>BTEC UNIT 5, and 2</b> Students will study and retrieve information relating to characteristics of classical music forms understanding further key features of this musical period. They will revisit the set work. Students following the GCSE course will also begin their free assignment brief. BTEC students will re-sit their Unit One exam in</p>

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			composing and performing tasks.		January if required.
Spring 2	<p><b>Form and Structure</b> This unit begins by establishing what is “Form and Structure” in music and why Form and Structure is important. Through performing, composing, improvising and listening and appraising, pupils then explore four different musical structures: Question and Answer Phrases, Binary Form, Ternary Form and Rondo Form</p>	<p><b>Jazz and Blues</b> This unit develops pupil’s understanding of the key musical features of Jazz and Blues, exploring chords, chord patterns and how improvisation is used within Jazz and Blues genres.</p>	<p><b>New Directions</b> this unit takes an in-depth exploration of two of the many various styles, movements and genres of twentieth century music: minimalism and expressionism.</p>	<p><b>GCSE AOS4</b> <b>BTEC UNIT 1 and 4</b> <b>GCSE AOS4</b> <b>BTEC UNIT 1 and 4</b></p> <p>All Students will begin to understand the drivers behind change and experimentation in the 20<sup>th</sup> Century and the social and historical context of this music. They will learn about nationalism in Music and how music can depict time and place. They will look at new and innovative music and how the experiments in Music diversified classical music in many ways. GCSE students will continue to compose music of their own choice and BTEC students will develop their knowledge of how to compose using experimental techniques as compose music suitable for a horror movie. Audience. They will deepen their knowledge of jobs within the music industry and identify interrelating roles.</p>	<p>GCSE AOS4 BTEC UNIT 2 and 5</p> <p>GCSE Students will embed and develop their understanding of change and experimentation in the 20<sup>th</sup> Century</p> <p>GCSE students will complete their composition to a brief and submit along with an annotation or score.</p> <p>BTEC Students will finalise their portfolios of evidence for UNIT 2 and 5</p> <p>END OF BTEC COURSE CONCERT.</p>
Summer 1	<p><b>Timbre</b> This unit develops pupils’ knowledge and understanding about orchestral instruments and families/sections of orchestral</p>	<p><b>Africa</b> This unit explores the main rhythmic musical features and devices used in African Music, particularly the</p>	<p><b>South America</b> This unit introduces the polyrhythmic style of Latin-American Samba and revises and revisits may key concepts concerning</p>	<p><b>GCSE AOS2 (Set Work No2)</b> <b>BTEC UNIT 1 and 4</b></p> <p>GCSE Students will study a set work relating to this area of</p>	<p><b>GCSE Exam</b> <b>END OF BTEC COURSE CONCERT</b></p>

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	<p>instruments. Pupils learn about the construction, sound production and timbres/sonorities of different orchestral instruments, the layout, grouping and the instruments which belong to each section of a modern symphony orchestra</p>	<p>African Drumming tradition of West Africa. The unit aims to break down misconceptions and stereotypes about music of a different culture.</p>	<p>rhythm, beat and pulse from pupil's learning including features such as polyrhythms, cyclic rhythms, syncopation, ostinato and call and response.</p>	<p>study. They will dig deeper in terms of their analysis of the given set work and expand their breadth of knowledge in this area. BTEC students They will deepen their knowledge of jobs within the music and supporting agencies and organisations. BTEC Students will move onto learning Aim B and take one of their musical compositions to completion.</p>	
<p>Summer 2</p>	<p><b>Folk Tradition</b> This unit investigates some of the different techniques of Musical Accompaniments through the exploration of Folk Songs. The concept of Harmony, relating specifically to Intervals, is reinforced through progressively more complex Musical Accompaniments from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti Bass patterns (root, third, fifth). The concept of Harmony is developed further in the exploration and addition of Counter Melodies (in fourths and fifths) in Folk Songs</p>	<p><b>All About The Bass</b> Bass Clef Reading and Notation forms the foundation of this unit, which explores a range of commonly used Bass Line Patterns within a variety of different types, styles, and genres of music from different times and places.</p>	<p><b>What Makes a Good Song?</b> This unit begins by exploring 'What Makes a Good Song?' through practical musical investigation. Pupils learn about the importance of Hooks and Riffs, Popular Song Structure and the various difference components/sections within, Melodic Motion (Conjunct and Disjunct Motion) and Lyrics within both these case studies and a range of other popular songs. Lead Sheet notation is used throughout the unit and pupils are encouraged to confidently navigate around lead sheets evaluating what musical information is,</p>	<p><b>GCSE AOS3</b> <b>BTEC UNIT 1 and 4</b> GCSE Students will examine the influences of folk and non-indigenous music. They will embrace cultural differences and understand the context of non-western music. They will investigate fusion of western styles with other cultures. They will learn about how music can be used for social activities such as dance in the South Americas and will learn about traditional British folk and folk themes. BTEC students will deepen their knowledge of jobs within the music and supporting agencies and organisations. They will sit their exam in this half term. BTEC Students will move onto learning Aim C to create a</p>	<p><b>GCSE Exam</b> <b>END OF BTEC COURSE CONCERT</b></p>

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			and is not, included in this form of notation.	score or annotation of their completed composition.	
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### MUSIC KEY VOCABULARY

	Year 7	Year 8	Year 9	Year 10	Year 11
Autumn 1	<b>Building Bricks</b> Pitch Duration Texture Silence Sonority Articulation Timbre Tempo Dynamics Graphic Notation Graphic score	<b>Hooks and Riffs</b> Melodic Riffs Rhythmic Verbal Hooks Repetition Texture Melody Chords Bassline Ostinato Treble Bass Clef	<b>Dance</b> Marches, Baroque Dance Suite, Waltz, Tango, Irish Jig and Reel, American Line Dance, Disco, Club Dance. Accompaniment Patterns in Dance Music, Rhythms in Dance Music, Texture: Melody and Accompaniment , Primary Chords (I, IV, V, V7), Simple and Compound Time Signatures (2/4, 3/4, 4/4, 6/8)	<b>Melody</b> Riff / pitch bend/ melisma/ hook/slide/ glissando/improvisation / ostinato <b>Harmony</b> Power chords/ chord symbols e.g. C7/ stock chord progressions e.g. I VI IV V <b>Tonality</b> Major / minor and their key signatures to four sharps and flats. <b>Structure</b> Binary and ternary/ rondo/ arch shape/ through composed <b>Sonority (Timbre)</b> Standard contemporary instruments e.g. electric guitar / synthesizers Instrumental techniques e.g. palm mute	<b>Melody</b> Riff / pitch bend/ melisma/ hook/slide/glissando/ improvisation/ ostinato/blue notes <b>Harmony</b> Power chords/ chord symbols e.g. C7/ stock chord progressions e.g. I VI IV V <b>Tonality</b> Pentatonic / modal / blues scale <b>Tonality</b> Major / minor and their key signatures to four sharps and flats. modulation to dominant/ subdominant or relative major / minor <b>Structure</b> Binary and ternary/ rondo/ arch shape/ through composed / theme Intro outro break 12 bar blues drum fill <b>Sonority (Timbre)</b> Standard contemporary instruments e.g. electric guitar / synthesizers Specific instrumental types e.g. sitar / diruba

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				<p>(Pm)hammer(ho)pull off (po) slide guitar / bottleneck                  Drum kit components and techniques e.g. rim shot                  Vocal timbres e.g. falsetto, belt, rap, beat boxing                  scat singing                  Specific instrumental effects e.g. amplification, distortion  <b>Tempo / Rhythm and Metre</b>                  BPM / syncopation / off beat / shuffle swing / swung.                  Venues and events                  Health and safety</p>	<p>Instrumental techniques e.g. palm mute (Pm) hammer on (ho)pull off (po) slide guitar / bottleneck                  Drum kit components and techniques e.g. rim shot                  Vocal timbres e.g. falsetto, belt, rap, beat boxing scat singing                  Specific instrumental techniques e.g. slap bass                  Specific instrumental effects e.g. amplification, distortion                  Specific technological recording techniques e.g. automatic double tracking and direct input transformer DIT  <b>Tempo / Rhythm and Metre</b>                  BPM / MM / groove / backbeat / syncopation / off beat / shuffle swing / swung.</p>
Autumn 2	<p><b>Keyboard Skills</b>                  Effective keyboard performance technique                  Melody and Chords (triads)                  Christmas Performance</p>	<p><b>Reggae</b>                  Arrangement                  Hook                  Bass Riff                  Chords I II IV V                  Reggae Lyrics                  Texture                  Layers                  Rastafarianism                  Syncopation                  Off Beat</p>	<p><b>Music for Film</b>                  Leitmotif,                  Soundtrack,                  Theme Song,                  Mickey-Mousing,                  Concord/Discord,                  (Chromatic)                  Sequencing,                  Storyboard,                  'Borrowed'                  Music, Music-Spotting, Interval of a 5th, Click Tracks/Timing, Theme, Sound Effects, Motif, Timbre/Sonority, Musical Clichés, Diegetic and Non-Diegetic Film Music</p>	<p><b>Melody</b>                  Conjunct / disjunct / triadic/broken chords/ scalar arpeggio                  Intervals within an octave                  Passing note                  Diatonic / chromatic                  Slide /portamento, ornamentation                  including acciaccaturas                  Ostinato                  Phrasing, articulation  <b>Harmony</b>                  Diatonic /chromatic                  Consonant / dissonant                  Pedal /drone                  Cadences: perfect / plagal, imperfect, interrupted and tierce de Picardie                  Identification of major, minor and dominant seventh chords using chord symbols</p>	<p><b>Melody</b>                  Blues notes , pentatonic, whole tone modal,slide, glissando, portamento, pitchbend, appoggiatura's, ostinato,riff,melody scat, melisma, improvisation  <b>Tonality</b>                  Modal pentatonic  <b>Structure</b>                  Strophic, verse and chorus cyclic, call and response, popular song forms, structure 12/16bars  <b>Sonority (Timbre)</b>                  Generic families of instruments as found in traditional / world music i.e steel drums                  The use of technology, synthesised sounds and computer generated sounds, sampling and the use of techniques such as</p>

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				<p>/ roman numerals</p> <p><b>Tonality</b> Major / minor and their key signatures to four sharps and flats. modulation to dominant/ subdominant or relative major / minor / dotted rhythms/ triplets / scotch snap / rubato / pause / tempo</p> <p><b>Dynamics</b> Gradation of dynamics, common signs terms and symbols. Performing Jobs Composing Job roles Technical Job Roles</p>	<p>reverb distortion and chorus. Drone Vocal techniques such as falsetto.</p> <p><b>Texture</b> A Capella, imitative, layered / layering</p> <p><b>Tempo / Rhythm and Metre</b> Irregular / free / skank / bubble clave / (bo didley type beat) augmentation / diminution, anacrusis , hemiola, bi rhythm, cross rhythm , polyrhythm Shuffle beat, backbeat syncopation, off beat</p>
Spring 1	<p><b>I Got Rhythm</b> Pulse / Beat Note Duration Rhythm Grid Notation Simple Time Signatures Cyclic Rhythms Polyrhythms Ostinato</p>	<p><b>Variations</b> Major Minor Inversion Retrograde Ground bass Canon Round Pedal Counter melody Augmentation Diminution</p>	<p><b>Gaming Music</b> Sound Effect, Chiptune/8-Bit Music, Synthesiser, Sampling, Soundtrack, Music Technology, Orchestra, Cues, Ground Theme, Decision Motif, Jumping Bass Line, Disjunct, Staccato, Articulation, Chromatic Movement, Syncopation, Character</p>	<p><b>Structure</b> Binary and ternary/ rondo/ arch shape/ through composed / theme and variations/ sonata / /call and response / ground bass</p> <p><b>Sonority (Timbre)</b> Identifying different instrumental timbres and their instrumental families.</p> <p>Instrumental techniques such as arco /con sordino / pizzicato</p> <p><b>Texture</b> Harmonic / homophonic / Monophonic /</p>	<p><b>Structure</b> Binary and ternary/ rondo/ arch shape/ through composed / theme and variations /sonata / /call and response / ground bass</p> <p><b>Sonority (Timbre)</b> Identifying different instrumental timbres and their instrumental families. Instrumental techniques such as arco /con sordino / pizzicato</p> <p><b>Texture</b> Harmonic / homophonic /chordal /polyphonic / contrapuntal/ imitative/ canonic/layered /antiphonal/a capella Monophonic/ single melody line/ melody and accompaniment/unison /octaves</p>

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			<p>Theme/Motif, Leitmotif, Orchestration, Timbre/Sonority , Texture, Pitch, Dynamics, Tempo.</p>	<p>/chordal /polyphonic / contrapuntal/ imitative/canonic/ layered/antiphonal/ a capella Monophonic/ single melody line/ melody and accompaniment /unison /octaves <b><u>Tempo / Rhythm and Metre</u></b> Simple time / compound time/regular /anacrusis/common Italian terms ie allegro/ andante/ pulse/augmentation / diminution/hemiola/ semibreve/minim/ crotchet/quaver/ semiquaver/ dotted rhythms/ triplets / scotch snap / rubato / pause / tempo</p>	<p><b><u>Tempo / Rhythm and Metre</u></b> Simple time / compound time/ regular/anacrusis/ common Italian terms ie allegro/ andante/ pulse/augmentation/ diminution/hemiola/ semibreve/minim/ crotchet/quaver/s emiquaver/ dotted rhythms / triplets / scotch snap / rubato / pause / tempo <b><u>Dynamics</u></b> Gradation of dynamics, common signs terms and symbols. <b><u>Melody</u></b> Conjunct / disjunct / triadic/broken chords/ scalic arpeggio Intervals within an octave Passing note Diatonic / chromatic Slide /portamento, ornamentation including acciacaturas Ostinato Phrasing, articulation <b><u>Harmony</u></b> Diatonic /chromatic Consonant / dissonant Pedal /drone Cadences: perfect / plagal, imperfect, interrupted and tierce de Picardie Identification of major, minor and dominant seventh chords using chord symbols / roman numerals <b><u>Tonality</u></b> Major / minor and their key signatures to four sharps and flats. modulation to dominant/ subdominant or relative major / minor</p>
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					<p><b><u>Tonality</u></b> Major / minor and their key signatures to four sharps and flats. modulation to dominant/ subdominant or relative major / minor</p> <p><b><u>Structure</u></b> Binary and ternary/ rondo/ arch shape/ through composed / theme and variations/sonata / minuet and trio scherzo and trio / call and response / ground bass / continuo/ cadenza</p> <p><b><u>Sonority (Timbre)</u></b> Identifying different instrumental timbres and their instrumental families. Different instrumental and vocal combinations including solo instruments / concerto's / chamber groups. Instrumental techniques such as arco /con sordino / pizzicato</p> <p><b><u>Texture</u></b> Harmonic / homophonic /chordal /polyphonic / contrapuntal/ imitative/canonic/ layered/antiphonal/a capella Monophonic/ single melody line/ melody and accompaniment /unison /octaves</p> <p><b><u>Tempo / Rhythm and Metre</u></b> Simple time / compound time/regular /anacrusis/common Italian terms ie allegro/ andante/ pulse/augmentation/ diminution/hemiola/ semibreve/minim/ crotchet/quaver/semiquaver/ dotted rhythms/ triplets /</p>
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					scotch snap / rubato / pause / tempo <u>Dynamics</u> Gradation of dynamics, common signs terms and symbols.
Spring 2	<b>Form and Structure</b> Q and A / Call and Response Phrases Binary form (A/B) Ternary Rondo form Texture Melody Ostinato Treble Clef Pitch Notation	<b>All That Jazz</b> Blues Chord sequence 12 Bar Blues Ragtime AAB Lyrics Improvisation Blues Scale Mode 7th Chords	<b>New Directions</b> Tonality, Polytonality, Chromaticism, Dissonance and Discords, Timbre and Sonority, Minimalism, Motif/Cell, Rhythmic Motif, Melodic Motif, Phase Shift, Phase In/Out, Metamorphosis, Additive Melody, Expressionism, Serialism, Note/Tone Rows, Augmentation, Diminution, Retrograde, Inversion, Retrograde Inversion, Tones and Semitones, Hexachords	<b>Melody</b> Ostinato / motifs/melisma <b>Harmony</b> Chromatic / dissonance/ pedal <b>Tonality</b> Pentatonic/whole tone/modal/tonal ambiguity <b>Sonority (Timbre)</b> Specific families of instruments Use of technology, synthesised or computer generated sound, instrumental techniques e.g. vamping <b>Texture</b> Drones, imitative, layered <b>Tempo / Rhythm and Metre</b> Irregular, free, augmentation, anacrusis, hemiola, rubato, bi – rhythm, cross rhythm, polyrhythm, syncopation, off beat.	<b>Melody</b> Ostinato / motifs/melisma <b>Harmony</b> Chromatic / dissonance/ pedal <b>Tonality</b> Pentatonic/whole tone/modal/tonal ambiguity <b>Sonority (Timbre)</b> Specific families of instruments Use of technology, synthesised or computer generated sound, instrumental techniques e.g. vamping <b>Texture</b> Drones, imitative, layered <b>Tempo / Rhythm and Metre</b> Irregular, free, augmentation, anacrusis, hemiola, rubato, bi – rhythm, cross rhythm, polyrhythm, syncopation, off beat.
Summer 1	<b>Timbre</b> Timbre Sonority String Instruments	<b>Africa</b> Djembe Bass / tone / slap Improvisation	<b>What Makes a Good Song?</b> Call and Response,	<b>Melody</b> Riff / pitch bend/ melisma/ hook/slide/glissando/ improvisation/ ostinato	

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	Woodwind instruments Brass instruments Percussion instruments	Texture Cyclic Polyrhythms Q and A Call and Response Master Drummer Ostinato	Cyclic Rhythm, Improvisation, Ostinato, Percussion, Polyrhythm, Polyrhythmic Texture, Pulse, Rhythm, Syncopation, Sambista, Intro, Groove, Break, Mid-Section, Coda, Instruments of Samba: Surdo, Repinique, Tamborim, Chocolo, Reco-Reco, Apito, Agogo Bella, Caixa de Guerro.	<b><u>Harmony</u></b> Power chords/ chord symbols e.g. C7/ stock chord progressions e.g. I VI IV V <b><u>Tonality</u></b> Pentatonic / modal / <b><u>Tonality</u></b> Major / minor and their key signatures to four sharps and flats. <b><u>Structure</u></b> Binary and ternary/ rondo/ arch shape/ through composed <b><u>Sonority (Timbre)</u></b> Standard contemporary instruments e.g. electric guitar / synthesizers Instrumental techniques e.g. palm mute (Pm) hammer on (ho) pull off (po) slide guitar / bottleneck Drum kit components and techniques e.g. rim shot Vocal timbres e.g. falsetto, belt, rap, beat boxing scat singing Specific instrumental effects e.g. amplification, distortion <b><u>Tempo / Rhythm and Metre</u></b> BPM / syncopation / off beat / shuffle swing / swung.	
Summer 2	<b>Folk Music</b> Accompaniment Pedal Drone Ostinato Alberti Bass	<b>All about the Bass</b> Bass Line Patterns Alberti Bass Broken chord Root	<b>What Makes a Good Song?</b> Popular Song Structure: Introduction (intro), Verse(s), Strophic, Link,	<b><u>Melody</u></b> Blues notes , pentatonic, whole tone modal, slide, glissando, portamento,	

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	<p>Broken chord Arpeggio Accoustic</p>	<p>Third Fifth Bass Clef Notation The Bass Guitar</p>	<p>Pre-Chorus, Chorus, Bridge/Middle 8, Coda (outro); Lyrics, Hook, Riff, Melody, Counter- Melody, Texture, Chords, Accompaniment , Bass Line, Lead Sheet, Arrangement, Cover Version, Melodic Motion: Conjunct, Disjunct, Range; Instruments, Timbres and Sonorities in Songs</p>	<p>pitchbend, appoggiatura's ,ostinato,riff, melody scat, melisma, improvisation <b><u>Tonality</u></b> Modal pentatonic <b><u>Structure</u></b> Strophic, verse and chorus cyclic, call and response, popular song forms, structure 12/16bars <b><u>Sonority (Timbre)</u></b> Generic families of instruments as found in traditional / world music i.e steel drums The use of technology, synthesised sounds and computer generated sounds, sampling and the use of techniques such as reverb distortion and chorus. Drone Vocal techniques such as falsetto. <b><u>Texture</u></b> A Capella, imitative, layered / layering <b><u>Tempo / Rhythm and Metre</u></b> Irregular / free / skank / bubble clave / (bo didley type beat) augmentation / diminution, anacrusis ,</p>	
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				hemiola, bi rhythm, cross rhythm , polyrhythm Shuffle beat,  backbeat syncopation, off beat	
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