

Music Curriculum Map

Intent

The Music curriculum at Lambeth Academy aims to inspire students to become well-rounded musicians that have the knowledge and skills applicable to developing a successful career in Music, as well as being able to appreciate music as part of their lives outside of school. The curriculum views music as a subject holistically, allowing students to build upon traditional musical performance, composition and critical evaluation, as well as Music Technology based skills such as music recording, sound design and production. The curriculum has a strong emphasis on practical and active music making, encouraging students to gain a positive and curious interest in musical conventions, structures and concepts through hands-on experience. We recognise that our musicians come to us with different musical interests and aspirations and we have designed a curriculum model that offers bespoke study options to support all students' development throughout their time at Lambeth Academy. All our students will develop their understanding of the musical elements through the study of a broad and challenging range of musical styles, genres, historical contexts and cultures.

Implementation

Lambeth Academy students begin their musical journey in Year 7 by exploring the use of their voice, static harmony and various methods of musical repetition, before investigating simple musical structures, scales and melodic development in Year 8. In preparation for GCSE study, the curriculum in Year 9 enables students to understand music vertically through the study of tonality, chords, and texture, as well as building a deeper understanding of key musical devices. Whilst the curriculum is designed to develop students' musical understanding, it has been built on a cyclic model that gives students the opportunity to regularly revisit musical concepts as they progress through each topic, and from topic to topic. For example, the 'motif' (melodic device) is first explored in Year 7 when studying musical cycles found in Indonesian, Brazilian and African music. This knowledge is built upon during the study of this idea by the minimalist composers of the 1960s. The 'motif' is revisited in Year 8 when students look at the use of leitmotif in film music, the *manipulation* of motif by John Cage and then again during their study of Grieg's *In the Hall of the Mountain King*. This knowledge is used to inform melodic decision making in Year 9 throughout their Ritual composition unit and musical futures project. The concept of the motif features as a key element of GCSE and A level study of Sonata form, amongst other musical conventions. Each KS3 year group will cover a range of traditional, world and popular musical genres. There is also 'set work' featured in each year group programme enabling the study of a single piece of musical literature in detail.

Term	1	2	3	4	5	6	
Year 7	<p style="text-align: center;">Find Your Voice</p> <p>Students will develop singing through learning various vocal techniques and singing contrasting pieces that challenge their breath control, diction, pitch and rhythmic control. Students will sing as part of an ensemble as well as having the opportunity to sing as a soloist. They will also start to develop their awareness of different parts, layering and the way that vocal pieces can be constructed (musical riffs, extended melodic patterns). Students will listen to different vocal examples and gain an understanding of how pitch is notated and explain different vocal sections within a choir or vocal group.</p>	<p style="text-align: center;">Music of the Renaissance</p> <p>Students will explore music created during the Tudor period and the development of musical rhythm, repetition, static harmony (drone) and instrumental/orchestral forces of the time. Students develop their critical engagement through listening to examples of the pavane dance and its role within society. They will develop their instrumental skill and technique by learning to play the <i>Mattachins Pavane</i> on a keyboard-based or percussion instrument including the melodic line, drone and rhythmic accompaniment, using appropriate musical notation. Students use these key elements to create their own pavane, demonstrating their knowledge and understanding of key devices and ensemble music making. <i>Students will have the option to develop their singing through learning Henry VIII's 'pastime with good company'.</i></p>	<p>Musical Cycles</p> <p>Students will learn about cycles in music through the investigation and playing of music from three different areas of the globe. They will explore traditional Brazilian Samba and its role within Brazilian culture. They will focus on improving their ensemble skills through learning <i>The London School of Samba</i>. They will also explore rhythmic cycles within a drumming circle, as well as how melodic cycles are developed in Indonesian Gamelan through learning a traditional Balungan. Through all playing and performance work, students will revise the key techniques to keep a tight ensemble (rhythmic unity; shared pulse; focus) alongside the key musical devices and elements used within this style (cycles, ostinato, rhythmic layers). They will have different roles to play within each ensemble and leaders will be chosen to lead various performances. Emphasis will be given to accurately playing each instrument and genre specific techniques (i.e. dampening) as well as learning breaks and aural calls to signify changes. Through Samba and drumming, students will learn call and response sections, building on the complexity of structure in the previous topic and will have the opportunity to compose/improvise their own breaks. Lessons are to be run in a rehearsal style where appropriate.</p>		<p>Minimalism</p> <p>Students will explore the music of Steve Reich and the Minimalists of the 1960s. They will focus in particular on <i>Clapping Music, Electric Counterpoint</i> and <i>Different Trains</i>, investigating into the context and methods of composition. They will learn a variety of rhythmic and melodic examples and experiment with the different minimalist musical techniques (ostinato, repetition and contrast, phase shifting, static harmony, slow changes). Students will review the instruments of the orchestra and the range of ensembles used by composers of the time. They will also be introduced to music technology and how it can be used to create original compositions. Students will use relevant software to record, edit and review their own minimalist compositions, making use of a suitable range of instrumental timbres and musical notation where relevant.</p> <p style="text-align: center;">This is the Year 7 Set Work project.</p>		

<p>Year 8</p>	<p align="center">Film Music</p> <p>Students will explore and experiment with the techniques used by our most famous and favourite film composers such as John Williams, Hans Zimmer and Danny Elfman. They will explore how composers create different moods within a scene using techniques such as the use of leitmotif, brass stabs, major or minor scales, changes in dynamics, changes in tempo, descending or ascending sequences, diatonic/extra-diatonic music and suspense. Having learnt the various techniques used in film score writing, pupils use their learning to create film scores for a selected film scene. They are expected to make informed musical choices to create an effective score. Students will have the opportunity to build upon their technological skill and use of music (and media) software. Students will also be given the opportunity to evaluate and review their and other's work that will be crucial to the development of their final piece.</p>	<p align="center">Escape from the Vernacular</p> <p>Students will learn about avantgarde and unconventional musical structures and forms and the context in which it was born. They will, in essence, be throwing away the rule book through a focused study of John Cage, in particular, his 'Second Construction'. Students will begin by answering the question 'what is music?' and challenging their views on this art form - sound or silence? Having been immersed in a variety of examples of experimental music, students are invited to explore new ways to create sounds and musical motifs of their own. They will invent extended and experimental ways of playing instruments (or non-instruments) and conduct unique pieces in a ternary form. Students will use unmeasured rhythms, dynamic and timbral contrasts, as well as consider the effective use of silence. Where possible, pupils will conduct field recordings and find ways to manipulate and edit sampled sounds. They will develop an appropriate notation to log their musical ideas and intentions. They will also look at Aleatoric techniques to create music by chance and music by Luciano Berio and Stockhausen.</p>	<p align="center">Djolleh</p> <p>Students will study the music of West Africa. They will primarily learn the skills and techniques in performing on the Djembe (holding position, slap, bass, tone) and perform a traditional piece <i>Djolleh</i>. Students will also learn the accompanying song and working within its structure. They will also develop the use of their voice and vocal techniques through learning additional songs such as <i>Allunde</i>, <i>Hey Yaranumbo</i>, <i>Bebethandaza</i>, <i>Pete Pete</i> etc where their awareness of harmony, triads and the pentatonic scale is enhanced. Dance can be incorporated, where appropriate, as can the balafon/melodic lines. Students will learn about traditional West African instruments and key elements of the style: call and response, polyrhythm, syncopation, improvisation and ostinato. They will also focus on the importance of ensemble playing and awareness of the parts around them. There will be opportunities for musical leadership, in the role of the master drummer/singer and solo improvisations or choruses. Students will also create their own short drumming and vocal pieces incorporating all key aspects of the style.</p>	<p align="center">The Mountain King</p> <p>Students will develop their knowledge of how music can be used to create a mood to the specific use of music to tell a story, or paint a picture, that is not there. Using <i>In the Hall of the Mountain King</i> as a case study, students will analyse the use of ostinato, expressive use of dynamics and tempo for dramatic effect. Students will also focus their learning on the use of different orchestral instruments, instrumental techniques and place the work in the context of the Romantic era and other programmatic works. They will identify the use of key and chromatic notes to create tension and release. The use of form and structure will also be explored. Pupils will learn to play the musical work as a whole class orchestra and use its principles to influence their own incidental musical compositions.</p> <p align="center">This is the Year 8 Set Work project.</p>
<p>Year 9</p>	<p align="center">Music and Ritual</p> <p>Students will study the ballet 'Rite of Spring' by Igor Stravinsky as a key example of 20th writing. They will revisit and consolidate their understanding of the use of musical ideas to create a scene/mood, as well as building on their knowledge of extended and contemporary compositional techniques. Students begin their journey into this work by learning the history of the ballet, its creators and explore the musical devices used by Stravinsky so that they can find an answer to the question 'why was there a riot at the premier of the Rite?'. Chosen extracts of the ballet will be studied as a full production (including choreography, design, costume and direction). The key musical features found in the <i>Augurs of Spring</i> and <i>The Introduction</i> are focused on. Students will also consider the concept of 'ritual' and the power of music in bringing people together to create a shared experience - an example of this is the New Zealand <i>Haka</i>. Students are expected to be able to justify why particular musical features can create a sense of celebration, fear and togetherness. In response, students compose a piece of music inspired by the story of the Rite using a strong driving rhythm, off-beat accents, dissonance, bi-tonality, chromatic scales, repetition, varied texture and limited use of pitches.</p>	<p align="center">The Blues</p> <p>Students will learn the history of popular music through the development of the Blues. They will consolidate a secure understanding of the four key elements of music (melody, rhythm, harmony and bass line). Students will listen to a variety of music to identify how each element is used within popular music before exploring the roots of popular music. They will learn, play and identify a basic rock and swing rhythm and develop their understanding of harmony and chords. All pupils learn how to play triads (and extensions of) and perform in a chord progression (I IV V) and the formation of the 12 Bar</p>	<p align="center">Club Dance</p> <p>Students will explore of club dance music from the 1990s to modern day and its musical influences including House, Techno, Drum n' Bass as well as contemporary musical styles. They will revisit their technological skills and develop their ability to edit and add effects to a range of sound sources. Students will identify different structural techniques used within dance music and the impact this has on an audience. They will also revisit the concept of cycles/loops, as well as musical layers, mixing and melody writing. They will compose their own pieces of club dance music using a sequencer.</p>	<p align="center">Live Lounge</p> <p>Students complete their learning at KS3 by pulling all their musical learning together. They spend this final term working as 'professional musicians' with a brief to create a musical product that they need to resource, plan and manage independently. Students are able to work in groups or on their own and have the option to create a cover version of a known piece, or create their own song. The start of the project introduces them to key skills required in song writing and production before pupils begin their chosen pathway. Students rehearse and refine their instrumental techniques and ability to combine a variety of musical devices. They will record and edit their track, produce a music video, CD packaging and marketing/promotional material. Their final project is presented in the style of a 'pitch', as would happen in the industry. In addition to their practical work, students will investigate the different roles and jobs within the music industry.</p>

	This is the Year 9 Set Work project.		Blues, and why it is such a popular progression! Students will construct a basic 12 bar backing track in C, D and E (playing chords, bass and/or rhythmic accompaniment) and learn/rehearse the <i>Bags Groove</i> riff by Milt Jackson. As well as performing the learnt parts, students will also have the opportunity to improvise using a pentatonic or blues scale. Vocal riffs are also included. Alongside the practical work, students will investigate the historical context of slavery and civil rights in the USA and its significance in the creation of modern day rock, R'n'B and pop. Artists of note include Miles Davis, Louis Armstrong, Buddy Holly and The Rolling Stones.			
Term	1	2	3	4	5	6
Year 10	The Musical Elements	AoS 2 (Concerto Through Time)	AoS 3 (Rhythms of the World)	AoS 1 (My Music) COURSEWORK	AoS 4 (Film Music)	AoS 1 (My Music) COURSEWORK
OCR GCSE	<p>Students will receive an introduction to the GCSE Music course that will cover the basic musical elements. The half term will cover key musical vocabulary, theory and the main periods in musical history. They will use a variety of different case studies in which to build their use of vocabulary, including Blues/Jazz, Medieval and Experimental music.</p> <p>The Musical Elements in Practice</p> <p>Students will also focus on the performance and composition element of the course and develop each musical idea and period explored in a practical way through small group activities.</p>	<p>Students will start to engage with the topic material of AOS 2 and study the musical form - the Concerto. They will be able to identify the key features of a concerto and how it developed from 1650 through to 1910. Students will look at how the form developed in the Baroque era (both the solo concerto and the concerto gross), the Classical period and in the Romantic era. They will be able to identify the key features and instruments of each style and be able to listen and analyse musical examples, using musical vocabulary appropriate to the style.</p> <p>AoS 1 (My Music)</p> <p>Students will start the half term with a solo performance. From this they will identify areas that require development in their instrumental practice and focus on rehearsal techniques, repertoire choices and development of their ability to perform as a soloist and ensemble player.</p>	<p>Students will study AOS 3 that is focused on World Music, particularly focused on the different types of rhythmic elements used across a range of styles and genres. Students will study music from India and the Punjab, East Mediterranean and the Middle East, Africa and Central and South America. They will study the musical conventions of these styles through listening, appraising, research and through practical music making.</p> <p>AoS 1 (My Music)</p> <p>Students will start their formal compositional journey through the completion of a range of different exercises and compositional techniques using live instruments and music technology. They will experiment with ideas in small groups and individually.</p>	<p>Students will start their individual composition - the free composition. They will build upon the ideas they developed during the first part of the term and start to create a fully formed piece. They can use music technology (sequencing software or sibelius) or live instruments. They will have one-to-one support during this time. Lessons will be structured around different compositional devices as required.</p>	<p>Students will start to investigate Film Music as part of AOS 4. They will look at music that has been specifically written for film, classical music that has been used as underscore in films, as well as music that has been written for video games. Pupils will be able to identify key musical devices through a range of different examples.</p> <p>AoS 1 (My Music)</p> <p>Students will revisit their solo performance and provide a second formal performance on their choice of instrument. They will continue to develop their instrumental technique and explore a range of different repertoire.</p>	<p>Students will revisit their free composition with the aim of making improvements and completing this piece of coursework. They will also revise all aspects of the course covered so far in preparation for their summer examination.</p> <p>Students will also look at a range of different ensemble styles and will form ensembles within the class. They will focus on the skills required to create a successful group performance (listening, awareness, subtle changes) and perform a set piece.</p>

Year 11 Edexcel Pearson BTEC	Unit 2: Managing a Music Product			Unit 3/5: Introducing Live Sound/Introducing Performance		
	Students will plan for, promote and create a musical product (a music event or music recording). Students will look at the different methods and strategies involved in group work projects, how to implement plans and marketing techniques to promote their product. They will work in small groups to plan their product but will complete portfolios individually. Individual action plans and timelines for each pupil/group.			Students will review these units that explored their technical and performance skill development. Students will review their work and refine and rework areas of development.		
	Unit 07: Introducing Music Sequencing		Unit 1: The Music Industry			
	Students will look at the basic skills required to sequence music tracks. They will create an A to Z guide of music sequencing, using either Logic Pro or Garageband (this can be in any format including a booklet or video). They will also create a short sequenced piece of music demonstrating their understanding of musical software. The piece can be original ideas or a cover of an already existing piece.		Students will revise and review all learning of this unit including the different organisations, individual job roles, health and safety requirements and venues involved in the music industry This unit will be terminally examined in May.			
Term	1	2	3	4	5	6
Year 12 OCR A Level	Introduction to A Level	AoS 1 (The Instrumental Music of Haydn, Mozart and Beethoven)	AoS 2 (Popular Song: Blues, Jazz, Swing and Big Band)		AoS 6 (Innovations in Music 1900 to the Present Day)	
	Students will explore the key skills, knowledge and understanding required for the study of A level. Score reading, music theory, advanced musical analysis and an understanding of historical musical development from the Medieval to Baroque periods. Students begin to form a deep understanding of musical textures, key structures, melodic development and rhythm devices. Students will also develop their compositional technique and vocabulary through a variety of different exercises based on a range of genres and styles. Pupils will focus on traditional context and form, as well as more experimental composing devices. They will also look at some technical exercises similar to that provided by OCR.	Students will study AOS 1 and the instrumental music of Haydn, Mozart and Beethoven. They will study the development of Classical instrumental music and be able to listen and appraise, analyse, evaluate and make critical judgements about the repertoire. They will cover a range of forms such as chamber music, the symphony, the concerto and sonata. They will learn the key musical features of this style, and the unique approach of each composer, as well as the conditions and context in which this music was created. There is one prescribed work for this AOS - Beethoven: <i>String Quartet in F minor, Op. 95</i> , third and fourth movements (from 'Allegro assai vivace ma serio' to the end)	Students will study AOS 2 that outlines the development of song and the singers in early popular and recorded genres. They will look at styles including vocal Jazz and Blues, popular solo songs, recordings of vocal artists of repertoire and different interpretations of jazz 'standards'. They will also be able to identify different song structures and performing techniques, understand how artists use different performance techniques and the conditions and context in which each piece was conceived. There is one prescribed work for the AOS – Joe Williams: <i>Count Basie Swings – Joe Basie Sings</i> (1955): (i) 'Every day I have the blues', (ii) 'Alright, Okay, You Win', (iii) 'In the Evening (When The Sun Goes Down)', (iv) 'Roll 'Em Pete'. Students continue their composition, focusing on the development of their free composition (Student Set Brief).	Students will investigate the different styles and genres of music during the C20th and C21st. They will look at the continuation, development and innovations made in music and be able to use technical vocabulary to communicate a sophisticated understanding of such. They will be able to analyse, explain and compare developments across different styles, including late Romantic works (large symphonic pieces), impressionism, expressionism, atonality and serialism, neo-classical developments (re-interpretation of traditional forms), national styles (based on folk), post-1945 avant-garde, experimental approaches, electronic music, post-modern responses (Eastern or African influences), minimalism and contemporary approaches to composition. The context and conditions in which this music was created will also be evaluated.		
Performance and Music Theory						
Students select their primary instrument of study and will receive a targeted performance lesson focusing on instrumental technique, scales and performance repertoire. Where required, tuition on a second instrument/voice will be included. Regular recitals will be required to enable formal performance assessment. Where necessary, students will work through grade 1-5 ABRSM Music Theory in order to improve their score reading and knowledge of harmonic devices, functions and traditions. This will directly impact upon their composition and appraising.						

Impact:

Our curriculum has been designed in conjunction with the United Learning KPIs to ensure that our students are fully prepared to engage in the study GCSE Music and beyond. Regular assessment (at least once a half term) of student progress is tracked against KPIs, within the department, and lessons are adapted to review areas identified within assessment data, in conjunction with informal teacher observations. Key assessments at KS4 and 5 provide rich evidence of student progress and inform future planning and intervention.

As music is a highly practical subject, formative feedback (usually verbal) is given to students constantly throughout the programme of study, with formal summative assessments at the end of each unit (these assessments are based on practical skill as well as students' wider understanding of critical music evaluation). More formalised listening assessments are introduced within KS3 projects but used formally from year 10 onwards. Knowledge organisers for each unit are provided which contain two foci: general musical understanding (using the elements of Music) and specific contextual understanding for the unit. Students explore key concepts within their music lessons and have the opportunity to review and recall this knowledge during homework tasks. Key knowledge is also reviewed during memory platforms at the start of each lesson.

We have broadened our curriculum offer at KS4 by introducing two separate pathways. Each year a decision will be made as to the most appropriate pathway for students wishing to continue their music studies in Year 10 and 12. Within the vocational pathway there are two route options: Music Performance or Technical. This has enabled musicians of all levels to study Music at KS4 and 5, maintaining our ethos of inclusivity. Having flexibility in students' option choices has increased the uptake of advanced level music.

There is a wide variety of opportunities for students to engage with music enrichment through our programme of ensembles, clubs, open practice and studio sessions. All our enrichment opportunities and performances are open to musicians of all abilities. Anyone wishing to study a GCSE in Music (and beyond) is highly encouraged to seek tuition on their chosen instrument or voice. It is then commonplace to see our younger musicians playing their own instruments during practical music lessons at KS3 to further build their skills on their first instrument. Due to the ever-changing nature of the music industry, we have also decided to incorporate Music Technology units into our KS3 programme, allowing students to use our resources to create industry-standard music products.