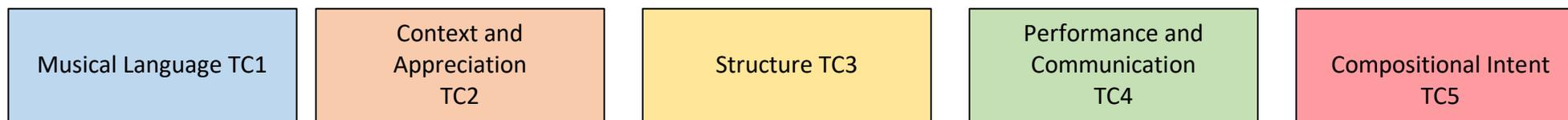


Long Term Plans: Music

Threshold concepts



Within our curriculum design, we have carefully considered how to sequence and interleave the threshold concepts within our subjects so that students are able to build and develop secure schema over time. The table below shows how we have mapped our threshold concepts throughout our Music curriculum.

Year 7

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1: Exploring Rhythmic Notation- 'I've Got Rhythm'	TC1 TC2	TC1	TC1 TC5	TC1 TC5	TC3 TC5	TC1 TC4	TC4	TC4	TC4	TC1	TC1 TC4	TC1 TC4	TC1 TC4
	Baseline Listening Assessment <ul style="list-style-type: none"> Pitch Rhythm Tonality Timbre Genre 	What is the value of each musical note? Semibreve, minim, crotchet, quaver and semiquaver. How quavers and semiquavers are grouped together.	Is silence music? Silence is represented by symbols. Each note has a corresponding rest symbol. All five rest symbols to match each note.	How do we represent silence in music? Using notes and rests to compose rhythmic patterns. 8-bar rhythm patterns to be performed.	How do you interpret a rhythm grid? Note and rest values-marking point. Whole class feedback	How do you read rhythmic notation? Rehearsal and performance of 'Talking drums'-part 1.	How do you read rhythmic notation? Rehearsal and performance of 'Talking drums'-part 2.	What makes an effective ensemble performance? <ul style="list-style-type: none"> Count-in Performance communication Using a count-in and performance communication in the performance of parts 1 and 2 of 'Talking Drums'.	What makes an effective ensemble performance? Talking drum performance-marking point. Whole class feedback	What are dynamic markings? Symbols, Italian terms and English terms for all dynamic markings.	How do dynamics change the effect of a piece of music? Application of dynamics to 'Talking Drums' with rehearsal of parts 1 and 2.	Why is accuracy and expression important within a performance? Talking drum final performance assessment. Whole class feedback	Why do we evaluate our performance? Review of whole class feedback and self-evaluation.

Cycle 2: Introduction to keyboard skills-Reading treble cleff notation

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	TC1	TC1	TC3 TC4	TC2 TC4	TC2 TC4	TC4	TC4	TC1 TC2	TC1 TC4	TC1 TC4	TC4	TC4	TC4
	<p>What is the purpose of the treble clef?</p> <p>Drawing the treble clef, understanding the stave and the notes in the spaces on the stave.</p>	<p>How do we remember the notes on the stave?</p> <p>Notes in the spaces-F A C E=Space Notes on the lines-Every Good Boy Deserves Football.</p>	<p>What is the musical alphabet?</p> <p>Finding C on the keyboard (C is to the left of the two black keys). Numbering the fingers on the left and right hands.</p>	<p>When was the Baroque period?</p> <p>The Baroque period was from 1600-1750.</p> <p>Introduction to Pachelbel's Canon.</p> <p>Treble clef notation reading-marking point</p> <p>Whole class feedback</p>	<p>What is a ground bass?</p> <p>Ground bass-a continuously moving, repeated pattern of sound found in the bass part-typical of Baroque music and found in Pachelbel's Canon. Rehearsal of Pachelbel's Canon.</p>	<p>How do you perform a piece of music from traditional notation?</p> <p>Baroque listening activity-instrumentation, tempo and dynamics.</p> <p>Rehearsal of Pachelbel's Canon.</p>	<p>How do you perform a piece of music from traditional notation?</p> <p>Rehearsal of Pachelbel's Canon.</p> <p>Pachelbel's Canon performance-marking point.</p> <p>Whole class feedback</p>	<p>When was the Classical period?</p> <p>The Classical period was from 1750-1820. Key Classical composers include Mozart, Beethoven and Haydn. Introduction to 'Ode to Joy'.</p>	<p>How do you interpret a piece of Classical music for performance?</p> <p>Rehearsal of 'Ode to Joy'-right hand only.</p>	<p>How do you interpret a piece of Classical music for performance?</p> <p>Rehearsal of 'Ode to Joy'-introduction to the left hand part.</p>	<p>How do you successfully perform a piece of music as a soloist?</p> <p>Rehearsal of 'Ode to Joy'-right and left hand parts together.</p> <p>Ode to joy final performance assessment</p> <p>Whole class feedback</p>	<p>How do you successfully perform a piece of music as a soloist?</p> <p>Review of whole class feedback and self-evaluation.</p>	

Cycle 3: Exploring chords and melodies

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	TC1	TC1 TC3	TC1	TC1 TC4	TC1 TC4	TC1	TC3 TC4	TC3 TC4	TC1	TC4	TC4	TC4	TC4
	<p>What is the difference between harmony and melody?</p> <p>Melody-the tune within a piece of music. Harmony-the chords and accompaniment that supports the melody. Listening activities-identifying features of melody and harmony.</p>	<p>What is a chord?</p> <p>A simple chord is made up of 3 notes-the 1st, 3rd and 5th of a key. Chords can be major or minor.</p> <p>Construction of chords in C major.</p>	<p>What is the difference between a major and a minor chord?</p> <p>Major chords create a happy and uplifting sound. Minor chords create a sad and somber sound. Minor chords are created by flattening the third.</p>	<p>What are the different parts of a ukulele?</p> <p>Body, neck, bridge, strings, fretboard, sound hole and tuning pegs. The names of the strings on a ukulele- G C E A (Greedy Cats Eat Ants).</p> <p>Notes in a chord-marking point</p> <p>Whole class feedback</p>	<p>How do you read tab?</p> <p>Each string of the instrument is represented on tab. Tab tells you where to place your fingers on the fret board. Reading and playing C and Am chords.</p>	<p>What do we call the different sections within a pop song?</p> <p>Intro, verse, pre-chorus, chorus, middle 8/bridge and outro. Listening activity-identifying song structure.</p>	<p>How do you perform a chord sequence?</p> <p>Introduction to 'Next to Me'. Rehearsing the chord sequence Am, G</p>	<p>How do you perform a chord sequence?</p> <p>Performance of 'Next to Me' chord sequence.</p> <p>'Next to Me' performance-Marking point</p> <p>Whole class feedback</p>	<p>What is a 7th chord?</p> <p>A 7th chord consists of 4 notes. In addition to the 1st, 3rd and 5th notes of a scale, the 7th note is added. G7 chord.</p>	<p>Why is accuracy important in an accompaniment part?</p> <p>The accompaniment part supports the main melody. Accompaniment part of 'Let it Be'. C, G, Am & F</p>	<p>How do you perform the accompaniment part of a song?</p> <p>Rehearsal of the chord sequence for 'Let it Be'.</p>	<p>How do you perform the accompaniment part of a song?</p> <p>'Let it Be' final performance-marking point</p> <p>Whole class feedback</p>	<p>What made your performance successful?</p> <p>Review of whole class feedback and self-evaluation.</p>

Year 8

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1: Saharan Sounds: Exploring textures and rhythm	TC1 TC2	TC1 TC2	TC2 TC4	TC1 TC4 TC5	TC1 TC4	TC1 TC4 TC5	TC1 TC4 TC5	TC2 TC4	TC2 TC3 TC4	TC3 TC4	TC3 TC4	TC1-TC5	TC1-TC5
	<p>What instruments are used in African music?</p> <p>Djembe, Guiro, Mbira, Balafon, Kora and Axatse</p>	<p>What different textures do we hear in African music?</p> <p>Polyphonic, homophonic and call and response.</p>	<p>How are different sounds produced on an African drum?</p> <p>The three sounds</p> <ul style="list-style-type: none"> Bass Slap Tone 	<p>How are rhythms used within African music?</p> <p>Dotted notes and rests. Rhythmic composition using dotted notes.</p>	<p>What is syncopation?</p> <p>Off-beat rhythms. Composition and performance of off-beat rhythms.</p> <p>Listening and appraising-marking point</p> <p>Whole class feedback</p>	<p>How are rhythmic devices used in African music?</p> <p>Cyclic rhythms-performance.</p>	<p>How are rhythmic devices used in African music?</p> <p>Polyrhythms-performance.</p> <p>Performance-rhythms of Africa-marking point</p> <p>Whole class feedback</p>	<p>What is the role of the master drummer in African music?</p> <p>Leader of the ensemble. The use of improvisation</p>	<p>How is call and response used in African music?</p> <p>The call given by the master drummer. The response given by the group. Performance</p>	<p>How do rhythm and texture contribute to the success of African music?</p> <p>Performance-Call and response</p>	<p>How do rhythm and texture contribute to the success of African music?</p> <p>Performance-Call and response-marking point</p> <p>Whole class feedback</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 2: Developing Keyboard Skills: What makes an effective song?	TC1 TC3	TC1 TC3 TC4	TC1 TC4 TC5	TC2 TC4	TC1 TC2	TC1 TC4	TC4	TC4	TC1 TC2	TC4	TC4	TC1-TC5	TC1-TC5
	<p>How is a popular song structured?</p> <p>Intro, verse, chorus, middle 8/instrumental and outro.</p>	<p>How do you play a chord on the keyboard?</p> <p>Recap of chords from Y7 C3-application to the keyboard.</p>	<p>What is the difference between a major and minor chord?</p> <p>Tonality-major and minor Listening activity-songs Performance of major and minor chords.</p>	<p>What is a riff?</p> <p>A memorable repeated pattern within a song. Listening to famous riffs. Riff in the right hand of Viva La Vida.</p>	<p>What is the bass clef?</p> <p>Notes on the lines and in the spaces of the stave when reading the bass clef. Listening and knowledge marking point</p> <p>Whole class feedback</p>	<p>What is the difference between the treble clef and the bass clef?</p> <p>Performance-left hand part of Viva La Vida.</p>	<p>How do you perform a piece of piano music using both hands?</p> <p>Performance-left and right hand parts of Viva La Vida.</p>	<p>How do you perform a piece of piano music using both hands?</p> <p>Performance-left and right hand parts of Viva La Vida.</p> <p>Performance marking point</p> <p>Whole class feedback</p>	<p>What is tempo?</p> <p>Lento, largo, adagio, andante, allegro, vivace, and presto. Identification of the tempo of a piece of music through listening.</p>	<p>Why is accuracy and expression important within a performance?</p> <p>Performance-left and right hand parts of Viva La Vida-focus on accuracy and expression.</p>	<p>What makes an effective song?</p> <p>Performance marking point</p> <p>Whole class feedback</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>

Cycle 3: The Blues: Composing and performing using improvisation

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	TC2	TC2	TC1 TC2	TC1 TC2	TC1 TC2 TC4	TC1 TC2 TC4	TC2 TC4 TC5	TC2 TC4 TC5	TC2 TC4 TC5	TC1 TC2	TC1 TC3 TC4 TC5	TC1 TC3 TC4 TC5	TC1 TC3 TC4 TC5
	<p>What are the origins of Blues music?</p> <p>The migration of African slaves to America.</p>	<p>What are the different types of Blues music?</p> <p>Country, folk, jump, gospel, Chocago and rhythm and blues.</p> <p>Listening and appraising activities.</p>	<p>What instruments are typically found in Blues music?</p> <p>Early Blues instruments-guitar, harmonica and piano Backline instruments-drums, bass and piano Solo instruments-guitar, saxophone and brass</p>	<p>What musical ingredients make up traditional Blues music?</p> <p>Key instruments, chords, tonality, tempo and lyrical content.</p>	<p>What is the 12-bar Blues chord sequence?</p> <p>Sequence uses chords I, IV and V</p> <p>Chord sequence played in C major</p> <p>Listening and knowledge marking point.</p> <p>Whole class feedback</p>	<p>What is the Blues scale?</p> <p>The Blues scale is made up of notes 1, b3,4, b5, 5 and b7.</p> <p>Performance of the Blues scale in C major (C, Eb, F, F#, G, Bb and C).</p>	<p>What is a walking bass?</p> <p>The pattern of notes that walk through the 12-bar blues chord sequence.</p> <p>Found in the bass instruments. Creates a forward motion within the music.</p>	<p>How is improvisation used in Blues music?</p> <p>The use of improvisation in solo sections. The basis of improvisation using the blues scale.</p>	<p>What makes an effective improvisation?</p> <p>Performance-improvisation over the 12-bar blues chord sequences using the blues scale.</p> <p>Performance-12-bar blues chord sequence and improvisation marking point.</p> <p>Whole class feedback</p>	<p>What makes an effective improvisation?</p> <p>Performance-improvisation over the 12-bar blues chord sequences using the blues scale.</p>	<p>How are Blues songs structured?</p> <p>Whole song structure Lyrical structure-AAB Performance task-12-bar blues chord sequence with walking bass and melody.</p>	<p>What makes an effective Blues song?</p> <p>Lyric writing-1 single verse of a Blues song. Performance task-12-bar blues chord sequence with walking bass and melody.</p> <p>Performance-Blues composition marking point.</p> <p>Whole class feedback</p>	<p>What makes an effective Blues song?</p> <p>DIRT- Performance task-12-bar blues chord sequence with walking bass and melody.</p>

Year 9

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
Cycle 1: Samba-Exploring Latin-American rhythms through ensemble performance	TC1 TC2	TC1 TC2	TC1 TC2 TC4	TC1 TC2 TC3 TC4	TC2 TC3 TC4	TC1 TC3 TC4	TC1 TC3 TC4 TC5	TC2 TC4	TC1 TC4 TC5	TC1 TC4 TC5	TC4 TC5	TC4 TC5	TC1-TC5
	<p>What are the origins of Samba?</p> <p>The exploration of carnival music. The connection between carnival and Samba music.</p>	<p>What instruments are used in Samba music?</p> <p>How each instrument looks and sounds; Surdo, repinique, Caixa de guerre, tamborim, chocolo, reco-reco, agogo bells and apito.</p>	<p>What are the roles of the different players within a Samba band?</p> <p>The three groups of players. The heartbeat, the rhythmic variety, and the melody.</p>	<p>Why is rhythm an important feature of Samba music?</p> <p>Exploration of the typical rhythm patterns played by each instrument- the use of syncopation.</p> <p>Listening and knowledge marking point.</p> <p>Whole class feedback</p>	<p>What is the “Groove” within a piece of Samba music?</p> <p>The structure of Samba music- the “Groove” is interspersed with other contrasting sections including the intro, break, mid section and the coda.</p>	<p>How is call and response used in Samba music?</p> <p>Rehearsal of the introduction section of ‘Samba De Janeiro’ using rhythmic percussion.</p>	<p>How is improvisation used in Samba music?</p> <p>The use of improvisation in the mid-section of ‘Samba De Janeiro’. Exploring rhythmic improvisation in whole class ensemble rehearse of the piece.</p>	<p>What role does the Sambista play within a performance?</p> <p>Exploration of the role of the Sambista, why they use a whistle and how they use sounds and signals to communicate with the entire band.</p> <p>Performance- intro and mid section of ‘Samba De Janeiro’ marking point.</p> <p>Whole class feedback</p>	<p>How are cyclic rhythms used in Samba music?</p> <p>Rehearsal of the Groove, break and coda sections of ‘Samba De Janeiro’.</p>	<p>How are polyrhythms used in Samba music?</p> <p>Rehearsal of the Groove, break and coda sections of ‘Samba De Janeiro’.</p>	<p>What makes an effective Samba performance?</p> <p>Final whole class rehearsal of ‘Samba De Janeiro’.</p>	<p>What makes an effective Samba performance?</p> <p>Final whole class performance of ‘Samba De Janeiro’.</p> <p>Performance- ‘Samba De Janeiro’ marking point.</p> <p>Whole class feedback</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>

Cycle 2: Music for Film

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 1
	TC2	TC1 TC2	TC2 TC4	TC1 TC2 TC3	TC1 TC2	TC1 TC2 TC5	TC1 TC2	TC1 TC2 TC5	TC1 TC2 TC3 TC5	TC1 TC2 TC5	TC1 TC2 TC5	TC1-TC5	TC1-TC5
	<p>How did film music originate and develop?</p> <p>A history of film music and silent cinema.</p>	<p>What is the purpose of music in a film?</p> <p>Features of a good soundtrack. Genres of film and the effect the music creates- horror, western, thriller, mystery, action and romance.</p>	<p>How important is main title music in a film?</p>	<p>What is the difference between diegetic and non-diegetic film music?</p> <p>Diegetic-music that the characters and the audience can hear Non-diegetic-music supports the action in a scene and can only be heard by the audience. Listening/watching activity.</p>	<p>What is meta-diegetic sound?</p> <p>Meta-diegetic-sound that is imagined by a character.</p> <p>Listening and knowledge marking point.</p> <p>Whole class feedback</p>	<p>What is mickey-moussing?</p> <p>The meticulous, cue-by-cue scoring of a film, such as in cartoons.</p> <p>Watch the cartoon clip and produce a cue sheet.</p>	<p>How does music change our perception of on-screen action?</p> <p>Same scene-different sound. Which music fits and why?</p>	<p>What is a leitmotif?</p> <p>A frequently recurring short melodic or harmonic idea which is associated with a character, event, concept, idea, object or situation It is used to remind us of one not actually present on screen.</p> <p>Listening and knowledge marking point.</p> <p>Whole class feedback.</p>	<p>What are the features of an effective leitmotif?</p> <p>Listening activity-listen to the different leitmotifs. For each clip, identify the traits of each character that are depicted through the music.</p>	<p>How do you compose a leitmotif?</p> <p>Choose your own character to compose a leitmotif for. Write down the characteristics you need to depict in your music/initial ideas.</p> <p>Composing-leitmotif marking point</p> <p>Whole class feedback</p>	<p>How do you compose a leitmotif?</p> <p>Choose your own character to compose a leitmotif for. Write down the characteristics you need to depict in your music/initial ideas.</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>

Cycle 3: Dance music through the centuries

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	Week 12	Week 13
	TC1 TC2	TC1	TC1	TC1 TC2	TC1 TC2	TC1 TC2	TC1 TC2	TC1 TC2	TC1 TC2	TC1 TC4	TC3 TC5	TC3 TC5	TC1-TC5
	<p>What are the different types and styles of dance music?</p> <p>A brief history of dance music from 1600-present day with reference to Baroque dance suites, waltz, folk music, country and western, disco and club dance music.</p>	<p>What is a time signature?</p> <p>The two numbers found at the start of a piece of music. The top number tells you how many beats are within a bar. The bottom number identifies the type of beat you are counting in.</p>	<p>What is the difference between simple and compound time signatures?</p> <p>Simple time signatures are divisible by 2 (2/4, 3/4 and 4/4)</p> <p>Compound time signatures are divisible by 3 (6/8, 9/8 and 12/8)</p>	<p>Why are time signatures important in dance music?</p> <p>The time signature determines the feel and mood of the dance. It is a very important feature of a dance. Explore the time signatures associated with each dance style.</p>	<p>What is a dance suite?</p> <p>The study of Baroque dance features; instruments, time signature and tempo.</p> <p>The key musical features of the five dance movements; Allemande, courante, sarabande, minuet and gigue.</p> <p>Time signature marking point.</p> <p>Whole class feedback</p>	<p>What are the characteristics of music for a waltz?</p> <p>3/4 time signature, anacrusis, use of chords I, IV and V and melody with accompaniment texture.</p> <p>Perform 'The Blue Danube'</p>	<p>What are the features of folk dance music?</p> <p>6/8 time signature, instruments, chords I, IV and V and fast tempo.</p> <p>Perform examples of an Irish Jig-Kesh Jig in 6/8 time using Chords I, IV and V in G Major focusing on metre, rhythm, tempo, suitable timbres and instruments and the balance between melody and accompaniment.</p>	<p>What are the features of country and western music?</p> <p>4/4 time signature, instruments (steel guitar and glissando/sliding timbre) and use of chords I and V.</p> <p>Sing and perform "Achy Breaky Heart" as a class/ensemble performance focusing on the crotchet bass line movement and I and V chord changes.</p>	<p>What are the features of disco music?</p> <p>4/4 time signature, popular song structure, memorable hooks and riffs, instruments, timbres and sonorities.</p> <p>Perform disco riff-'Boogie Wonderland'.</p> <p>Knowledge of dance styles-marking point.</p> <p>Whole class feedback</p>	<p>How are riffs used club dance music?</p> <p>Explore the origins of Club Dance music through a range of styles: Dub, Disco, Funk, House, Garage, Drum and Bass, Techno, Trance, Ambient etc. listening to a range of examples for common and different musical features.</p> <p>Listen to how structure and riffs are used in a Club Dance track e.g. "No Limit" by 2 Unlimited and/or "Around the World" by Daft Punk.</p>	<p>How do you produce a club dance track?</p> <p>Using music technology to create a club dance track with drum pattern, bass line, layers, riff and melody.</p> <p>Composition marking point.</p> <p>Whole class feedback</p>	<p>How do you produce a club dance track?</p> <p>Using music technology to create a club dance track with drum pattern, bass line, layers, riff and melody.</p> <p>Composition marking point.</p> <p>Whole class feedback</p>	<p>Intervention</p> <p>Review of whole class feedback and targeted intervention based on areas of need.</p>