

# Curriculum Overview – Music

## Introduction

This document outlines **the curriculum and key considerations** including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

**We use the National Curriculum as our statutory foundation** and broadly share its principles and aims including:

- 'To provide pupils with an introduction to the essential knowledge that they need to be educated citizens. To introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement'.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils' knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

## Numeracy and literacy

Teachers should take opportunities to develop pupils' mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

## Purpose of study

'Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.' Adapted from National Curriculum, DfE, 2021.

## Wolfreton Curriculum Intent

Our Music curriculum is underpinned by our Intent statement:

Where words fail, music speaks

## Curriculum Aims

The Wolfreton School curriculum for music aims to:

- To promote positivity, self-confidence, self-worth and community.
- To foster a life-long interest and awareness of different types of music.
- To develop a learning of the world around you, through music, which is found in every culture across the world.

## Building on prior learning

During KS1 pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music

## What can students do by the end of KS2?

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

During KS2 pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

## What are the knowledge and skills gaps?

Most, but not all, pupils leave KS2 with a basic understanding of different musical styles and genres. There are significant differences in pupils' exposure to music, particularly in relation to reading and performance. A small number of pupils start KS3 with well-developed instrumental performance and reading skills – usually through having received instrumental tuition at primary school or independently. Many pupils have limited ability and experience of composition (particularly using staff notation).

## Curriculum Structure

Our learners build on their previous knowledge and skills through performing, composing and listening. They develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They develop music appreciation and understanding and listen with increasing discrimination and awareness. Pupils use technology where appropriate in Key Stage 3 and increasingly in Key Stage 4. All pupils explore a wide range of musical contexts and styles.

Subject Discipline	Discipline description	Inter-related Dimensions (DR P SMITH)
<b>Performing</b>	<ul style="list-style-type: none"> <li>Performing confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</li> </ul>	Dynamics <ul style="list-style-type: none"> <li>How loud or soft the musical sounds are</li> </ul> Rhythm <ul style="list-style-type: none"> <li>The pattern of music in time</li> </ul> Pitch <ul style="list-style-type: none"> <li>How high or low a sound is</li> </ul> Structure <ul style="list-style-type: none"> <li>The organisation of musical elements to form a composition or performance</li> </ul> Metre and Melody <ul style="list-style-type: none"> <li>The number of beats in a bar</li> <li>The succession of pitches and rhythms in a single line, contour of pitches</li> </ul>
<b>Composing</b>	<ul style="list-style-type: none"> <li>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</li> <li>Use staff and/or other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</li> </ul>	Instrumentation <ul style="list-style-type: none"> <li>Identification of instruments, families and sounds and how they are combined</li> </ul> Harmony <ul style="list-style-type: none"> <li>Two or more complementary notes played or sung at the same time</li> </ul> Tempo and Texture <ul style="list-style-type: none"> <li>The speed at which a piece of music is played</li> <li>Monophonic (single melodic line), polyphonic (two or more melodic lines) and homophonic (an accompanied melodic line), polyrhythm (more than one/multiple rhythms art the same time.</li> </ul>
<b>Listening</b>	<ul style="list-style-type: none"> <li>Identify and use the interrelated dimensions of music (musical elements) expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</li> <li>Listen with increasing discrimination to a wide range of music from great composers and musicians</li> </ul>	

## Vocabulary

Much of the vocabulary encountered in the music curriculum can be grouped into the dimensions of music that provide the structure to the curriculum. This provides learners with a structure for categorising new words and linking them to known terms to cumulatively build their music specific disciplinary language.

## Curriculum Sequencing

### Key Stage 3: Year 7 – Long Term Planning

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<ul style="list-style-type: none"> <li>• <u>The Elements of Music and Singing</u></li> </ul> <p>BQ: Which element of music is the most important?</p> <ul style="list-style-type: none"> <li>• Exploration of our key concepts – the elements of music</li> <li>• Students will complete ensemble-based performance activities to build understanding of the different dimensions that build a piece of music</li> <li>• Students will sing in unison and explore some 2-part harmony before Christmas</li> <li>• Use this time to ascertain as much information as possible with regards to the student’s prior musical experience in primary school and outside school</li> <li>• An understanding of the elements of music</li> <li>• An understanding of how to perform vocally to an audience</li> <li>• An understanding of correct singing technique</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Introduction to rhythm</u></li> </ul> <p>BQ: What is Rhythm?</p> <ul style="list-style-type: none"> <li>• Students will learn the basics of using pulse and beat to create both an individual and group composition</li> <li>• Students will learn how to write down different note values</li> <li>• An understanding of how to play in a large (class) ensemble and smaller group.</li> <li>• Know how to maintain an individual part.</li> <li>• To know about polyrhythms and how to use them.</li> <li>• To understand how to create a structured piece</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Introduction to World Music</u></li> </ul> <p>BQ: Why does music sound different around the world?</p> <ul style="list-style-type: none"> <li>• Students will learn how the scales and instruments determine where in the world a piece of music comes from. They will look at fusion music and how history has influenced the travel of different musical styles all over the world.</li> <li>• Students will learn some common world music scales</li> <li>• Students will learn some world music instruments and where they are used</li> <li>• Perform individual/independent rhythms</li> <li>• Identify fingerprints of West African drumming/singing</li> <li>• Demonstrate how to perform as an ensemble</li> <li>• Perform in front of a class of their peers.</li> <li>• To arrange a piece of African drumming/singing in a group.</li> </ul>

<p><b>Skills</b></p>	<p>Rehearsing          Creating/composing          Timing          Performing accurate rhythms          Ensemble skills          Listening to and working with others          Self-reflection          An understanding of the elements of music          To perform using correct breathing and vocal techniques          To perform with expression          To work with peers to create a performance          An understanding of how to perform vocally to an audience.          An understanding of correct singing technique</p>	<p>Writing down musical notation          Rehearsing/composing both individually and as part of a group          Timing          Ensemble skills          Listening to and working with others          Self-reflection</p>	<p>Rehearsing          Creating/composing          Timing          Performing using scales to a pulse          Ensemble skills          Listening to and working with others          Self-reflection</p>

<b>Subject specific vocabulary and key terms</b>	<ul style="list-style-type: none"> <li>• Unison</li> <li>• Harmony</li> <li>• Ostinato</li> <li>• Semitone</li> <li>• Introduction to the interrelated elements of music -</li> <li>• Duration</li> <li>• Pitch</li> <li>• Structure</li> <li>• Tempo</li> <li>• Dynamics</li> <li>• Texture</li> <li>• Tonality</li> <li>• Posture</li> <li>• Breathing</li> <li>• Expression</li> <li>• Technique</li> <li>• Ensemble</li> <li>• Silence</li> </ul>	<ul style="list-style-type: none"> <li>• Duration</li> <li>• Pulse</li> <li>• Tempo</li> <li>• Unison</li> <li>• Rest</li> <li>• Crotchet</li> <li>• Quaver</li> <li>• Minim</li> <li>• Semibreve</li> <li>• Structure</li> <li>• Dynamics</li> <li>• Percussion</li> <li>• Time signature</li> <li>• Bar line</li> </ul>	<ul style="list-style-type: none"> <li>• World music</li> <li>• Fusion</li> <li>• World music scales</li> <li>• World music instruments</li> <li>• Structure – repeats and contrasts</li> <li>• Intro/outro</li> <li>• Accompaniment</li> <li>• Drone</li> <li>• Phrase</li> </ul>
<b>Assessment</b>	<p><b>Haunted House composition –</b> Students will compose a Halloween themed keyboard piece using ostinato (repeated patterns) Students will compose a 4-note repeated ostinato with two of the notes a semitone apart, so it sounds creepy. They will then play another part over the top using the same notes but changing the elements eg. Tempo, structure or order of the notes, pitch</p>	<p><b>Percussion composition as part of an ensemble –</b> Students will create an individual rhythm and then put it together as part of an ensemble to create a performance</p>	<p><b>World Music Composition –</b> Students will compose using a world music scale alongside a drone accompaniment in a world music style of their choice. One student will perform the melody and the other the accompaniment using a drone (2 note chord)</p>
<b>Knowledge</b>	<ul style="list-style-type: none"> <li>• <u>Performing Music – Pitch</u></li> </ul> <p>BQ: Performing Music/Pitch – What makes a good performance?</p>	<ul style="list-style-type: none"> <li>• <u>Feeling the Blues (The beginning of Popular Music)</u></li> </ul>	<p><b>2. Keyboard Skills</b></p>

	<ul style="list-style-type: none"> <li>• This term is about exploring pitch and melody, as well as developing an effective keyboard performance technique</li> <li>• What is a Performance?</li> <li>• How do we read music?</li> <li>• Introduction to the treble clef and notes on the treble clef</li> <li>• Introduction to note values and the stave</li> <li>• Pupils will learn how to play various simple keyboard pieces with a focus on the correct finger position, rhythm and pitch</li> <li>• Demonstrate where the Keyboard note names are</li> <li>• Perform Melodic shape through notation/To play a melody with the right hand smoothly</li> <li>• To play in time with a peer</li> <li>• To perform (or move towards) playing with the left and right hand at the same time</li> </ul>	<p>BQ: Do you think Blues would exist if there was no slavery?</p> <ul style="list-style-type: none"> <li>• This unit delves into the history of slavery, looking at the origins of Blues music.</li> <li>• How did popular music begin and develop into the music we listen to today?</li> <li>• An understanding of the key features of Blues and recognise the impact that it had on popular music.</li> <li>• Will be able to describe the origins of the genre and explain how they evolved throughout the 20th century.</li> <li>• Will explore the unique characteristics of the Blues, including melody (scales) and harmony (major/minor), and creatively apply this knowledge to performances.</li> </ul>	<p>BQ: How do we consolidate what we have learned this year to create our best performance?</p> <ul style="list-style-type: none"> <li>• Students will consolidate their knowledge of musical notation this year, by performing a range of keyboard music, both provided and of their own choice</li> </ul>
<p>Skills</p>	<p>To know what staff notation is.  To be able to identify a stave  To know what the treble clef is  To identify lines and spaces of the stave as note/letter names – depending on clef  Playing and performing in front and with others  Working with others  To know where the keyboard notes are / Geography of the keyboard  To know that the note head is the factor in determining the contour of the pitch  To know that melody should be played with the right hand (in this case) in order that the left hand</p>	<p>Pupils will learn a boogie-woogie bass rhythm and improvise using a blues scale over the top on keyboard  Students will look at structure in a piece and the use of repetition and contrast  Listening to and working with others  Self-reflection  Performing Composing/Improvising and Listening focusing on the elements of ‘The Blues’. Keyboard Skills.  One hand, group performance and then two hands independently.  Improving keyboard fluency.  Working in groups combining different rhythms.</p>	<p>Playing and performing in front and with others  Reading music  Working with others</p>

	can be used for an additional part, and so that melodic playing is smoother	Improvisation of a melody line Listening/analysing skills.	
<b>Subject Specific Vocabulary and Key Terms</b>	<ul style="list-style-type: none"> <li>• Stave</li> <li>• Treble Clef</li> <li>• Semibreve</li> <li>• Minim</li> <li>• Crotchet</li> <li>• Quaver</li> <li>• Semiquaver</li> <li>• Bar</li> <li>• Bar line</li> <li>• Silence</li> <li>• Piano/keyboard</li> <li>• Sharps</li> <li>• Flats</li> </ul>	<ul style="list-style-type: none"> <li>• 12 Bar Blues</li> <li>• Blues scale</li> <li>• Improvising/improvisation</li> <li>• Bass line</li> <li>• Blues notes</li> <li>• Melody</li> </ul>	Musical notation as learned previously in the year
<b>Assessment</b>	<b>First Tune Performance and singing –</b> Students will choose a performance piece based on a tune they know, looking mainly at the pitch of the notes	<b>Blues improvisation and composition –</b> Students will compose a piece of Blues music using a blues scale and boogie-woogie bass	<b>Own Choice Performance –</b> Student will perform a piece of their choice consolidating their knowledge of pitch and rhythm as learned at the beginning of the academic year
<b>Knowledge</b>		<b>3. <u>Ukulele 1</u></b>  BQ: Why are Ukulele’s so Popular to Play and Learn? <ul style="list-style-type: none"> <li>• Developing performance skills this unit will focus on learning chords on the ukulele</li> <li>• Learn different parts of the ukulele</li> <li>• Play the chords C, Am, G and F</li> <li>• Develop strumming patterns</li> <li>• Ensemble performances of a song</li> <li>• To know how to read chord block</li> </ul>	

		<ul style="list-style-type: none"> <li>• To know how the ukulele works</li> <li>• To know how to play in time and perform a chord progression</li> </ul>	
Skills		<ul style="list-style-type: none"> <li>• Creating/composing</li> <li>• Performing</li> <li>• Ensemble work</li> <li>• Rehearsing</li> </ul>	
Subject Specific Vocabulary and Key Terms		<ul style="list-style-type: none"> <li>• Ukulele parts -</li> <li>• Frets</li> <li>• Tuning pegs</li> <li>• Nut</li> <li>• Bridge</li> <li>• Saddle</li> <li>• Strings</li> <li>• Neck</li> <li>• Head</li> <li>• Body</li> <li>• Soundhole</li> <li>• Strumming</li> <li>• Chord chart</li> <li>• Chords</li> <li>• Tuning</li> <li>• Chord progression</li> <li>• Major chord</li> <li>• Minor chord</li> <li>• Fluency</li> <li>• Practice</li> </ul>	
Assessment		<p><b>Ukulele Performance –</b> Students will be assessed on their ability to play the chords C, G, Am and F and apply them in a performance of a song(s)</p>	

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**Key Stage 3: Year 8 – Long Term Planning**

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><b>1. <u>Club Dance Music</u></b></p> <p>BQ: What are the main features of all dance music?</p> <ul style="list-style-type: none"> <li>• To develop a knowledge of how to improve keyboard skills</li> <li>• To develop an awareness of the components of Club Dance</li> <li>• To understand the key terms of: Club Dance, Four to the floor, Synthesiser, Tempo, Rhythm, Melody, Bass,</li> <li>• To have an awareness of Disco and the development of dance music over time</li> </ul>	<p><b>1. <u>West African Rhythm</u></b></p> <p>BQ: Is traditional music as important as popular music?</p> <ul style="list-style-type: none"> <li>• With a focus on rhythm, pupils will explore stylistic features of West African Drumming</li> <li>• Pupils will learn about the culture and traditions of West African Drumming</li> <li>• Introduce grid notation</li> <li>• Ensemble performance using djembe's</li> <li>• Pupils will work in small groups to compose shore rhythms based on the West African Drumming stylistic features we have learned about</li> <li>• An understanding of what west African drumming music is.</li> <li>• To know key features of African music – drumming and singing, the instruments of Africa and specific vocabulary.</li> <li>• An understanding of how to play in a large (class) ensemble and smaller group.</li> <li>• Know how to maintain an individual part.</li> <li>• To know about polyrhythms and how to use them</li> <li>• To create a structured piece of African drumming/singing</li> <li>• To know what call and response is and build on polyrhythm prior learning.</li> </ul>	<p><b>1. <u>Synth Pop and Riffs</u></b></p> <p>BQ: Is a synthesiser a real instrument?</p> <ul style="list-style-type: none"> <li>• In this unit we will go back to the 1980's and look at how the synthesizer changed the sound of music</li> <li>• Students will learn what synthesizers are and how their sound is unique</li> <li>• Students will perform short synthpop riffs on the keyboard</li> <li>• Students will compose their own catchy synthpop riffs</li> </ul>

<b>Skills</b>	<p>How to aurally recognise the ‘fingerprints’ of the club dance music.</p> <p>To play a keyboard melody.</p> <p>To play as a duo/ensemble.</p> <p>To play a second part.</p> <p>To put both hands together – with good hand position/technique.</p> <p>To play with two independent parts fluently.</p>	<p>Rehearsing</p> <p>Composing/creating</p> <p>Performing</p> <p>Performing accurate rhythms</p> <p>Ensemble skills</p> <p>Listening to and working with others</p> <p>Self-reflection</p>	<p>Rehearsing</p> <p>Composing/creating</p> <p>Performing</p> <p>Performing accurate rhythms</p> <p>Ensemble skills</p> <p>Listening to and working with others</p> <p>Self-reflection</p>
<b>Subject specific vocabulary and key terms</b>	<ul style="list-style-type: none"> <li>• Club Dance,</li> <li>• Four to the floor</li> <li>• Synthesiser</li> <li>• Tempo</li> <li>• Rhythm</li> <li>• Melody</li> <li>• Bass</li> <li>• DJ</li> <li>• Disco</li> <li>• Bass line</li> <li>• Melody</li> </ul>	<ul style="list-style-type: none"> <li>• Polyrhythm</li> <li>• Call and Response</li> <li>• Syncopation</li> <li>• Master Drummer</li> <li>• Rhythm</li> <li>• Pulse</li> <li>• Unison</li> <li>• Dynamics</li> <li>• Rhythm</li> <li>• Structure</li> <li>• Timbre</li> <li>• Tempo</li> <li>• Texture</li> <li>• Timing</li> <li>• Technique</li> <li>• Bass Tone</li> <li>• Open Tone</li> <li>• Slap</li> <li>• Balance</li> </ul>	<ul style="list-style-type: none"> <li>• Synthpop</li> <li>• Synthesizer</li> <li>• Drum machine</li> <li>• Syncopation</li> <li>• Riff</li> <li>• Ostinato</li> <li>• Bass</li> </ul>
<b>Assessment</b>	A solo/duet Performance of either “Rhythm is a Dancer” or “Children”	<b>Pupils will perform key stylistic features of African Drumming through an ensemble performance –</b> The piece will contain, different rhythms, call and response, unison, solos, and polyrhythm	<b>Synth-pop Composition –</b> Students will compose a catchy synth-pop riff for keyboard or instrument of their choice

<b>Knowledge</b>	<p><b>2. <u>World Music and Fusion</u></b></p> <p>BQ: Why and how does music sound different all over the world?</p> <ul style="list-style-type: none"> <li>• How does the music around us sound?</li> <li>• How are Chinese scales and rhythms constructed?</li> <li>• The Pentatonic 5 note scale</li> <li>• How do musical instruments differ from one country to another and why?</li> <li>• What instruments are used in Chinese music</li> </ul>	<p><b>2. <u>Popular Music during the 1950's and Chords</u></b></p> <p>BQ: How and why did Popular Music develop in the 1950's?</p> <ul style="list-style-type: none"> <li>• Students will learn to use auto chords</li> <li>• Students will learn how to use real chords</li> <li>• Students will learn how popular music changed as a direct result of the war</li> <li>• Students will look at how and why instruments changed</li> <li>• Students will learn how changes in history correspond to music, such as radio and invention of radio and how it changed music in the UK and all over the world</li> </ul>	<p><b>2. <u>Back in Time – Classical Music</u></b></p> <p>BQ: Would music be different today if famous composers such as Mozart and Beethoven didn't exist?</p> <ul style="list-style-type: none"> <li>• Students will learn about the origins of musical notation and early composers</li> <li>• How did European Art Music begin and develop through the Centuries?</li> <li>• Why was Western Art Music important in the development of all music?</li> <li>• How is Western Art music influenced by important events in history?</li> <li>• How did instruments and the orchestra develop over time?</li> </ul>
<b>Skills</b>	<p>Students will perform a Chinese piece as part of a group thinking about melody, accompaniment and structure</p> <p>How do religion and culture influence music?</p>	<p>Timing Keyboard skills Reading notation Playing in time with a rhythm Listening to and working with others Self-reflection</p>	<p>Timing Keyboard skills Reading notation Performing accurate melodies and chords Listening to and working with others Self-reflection</p>
<b>Subject specific vocabulary and key terms</b>	<p>Pentatonic scale World music instruments Drone Improvise Taoism, Buddhism and other Chinese religions.</p>	<p>Major and minor chords Triads Auto-chords</p>	<p>Baroque Harpsichord Sequence Scale Chord Classical Vivaldi Mozart</p>

<b>Assessment</b>	<b>Chinese Music Composition –</b> Students will use notes of the Pentatonic scale to prudence a piece of music using structure and a drone	<b>Love Me Tender Performance –</b> Students will learn to use auto chords and real chords on the keyboard to perform a piece with a partner (one will play the melody, and the other will play the chords)	<b>Students will perform melodies from iconic pieces as listed -</b> Baroque – Spring (Four Seasons) Vivaldi Classical – Mozart Rondo alla Turca
<b>Knowledge</b>	<b>3. <u>Guitar Hero</u></b> <ul style="list-style-type: none"> <li>• An understanding of the elements of music</li> <li>• An understanding of music notation (chord diagrams and lead sheets)</li> <li>• An understanding of correct guitar technique</li> <li>• Knowledge of chord names and guitar parts</li> </ul>	<b>3. <u>Ukulele 2</u></b>  BQ: Why aren't ukuleles used in many pop/rock songs if they are so popular to learn? <ul style="list-style-type: none"> <li>• This unit is a continuation of the unit that pupils started in year 7, however there is more of a focus on melody than chords</li> <li>• Students will learn how to read TAB</li> <li>• Students will play short melodies on the ukulele</li> <li>• Pupils will play chords with different strumming patterns on the ukulele</li> </ul>	
<b>Skills</b>	Correct Guitar technique – finger placement & strumming How to perform a solo How to perform with expression How to perform a variety of open guitar chords	Creating/composing Performing Ensemble work Rehearsing	
<b>Subject specific vocabulary and key terms</b>	<ul style="list-style-type: none"> <li>• Performance</li> <li>• Guitar</li> <li>• Acoustic</li> <li>• Bass</li> <li>• Sound hole</li> <li>• Strings</li> <li>• Neck</li> <li>• Fretboard</li> <li>• Body</li> <li>• Head</li> </ul>	<ul style="list-style-type: none"> <li>• Ukulele parts -</li> <li>• Frets</li> <li>• Tuning pegs</li> <li>• Nut</li> <li>• Bridge</li> <li>• Saddle</li> <li>• Strings</li> <li>• Neck</li> <li>• Head</li> <li>• Body</li> </ul>	

	<ul style="list-style-type: none"> <li>• Tuning Pegs</li> <li>• Bridge</li> <li>• Fret</li> <li>• Chord</li> <li>• Chord Diagram</li> <li>• Chord progression</li> <li>• Fluency</li> <li>• Technique</li> </ul>	<ul style="list-style-type: none"> <li>• Soundhole</li> <li>• Strumming</li> <li>• Chord chart</li> <li>• Chords</li> <li>• Tuning</li> <li>• Chord progression</li> <li>• Major chord</li> <li>• Minor chord</li> <li>• Fluency</li> <li>• Practice</li> </ul>	
<b>Assessment</b>	Guitar I is assessed through a solo performance	<b>Ukulele Performance –</b> Students will be assessed on their ability to read and understand TAB by applying them in a performance of melody	

### Key Stage 3: Year 9 – Long Term Planning

	Autumn term	Spring term	Summer term
<b>Knowledge</b>	<p><b>1. <u>Brit-Pop</u></b></p> <p>BQ: Blur vs. Oasis?</p> <ul style="list-style-type: none"> <li>• This unit explores the 1990s genre of Britpop, looking at the style of music and rivalries between bands</li> <li>• Students will learn about the popular bands and genres of this time</li> <li>• Students will learn about the stylistic features of Britpop</li> <li>• Students will look at the influence of media on bands both past and present</li> </ul>	<p><b>• <u>Music and the Movies</u></b></p> <p>BQ: Can the music in a film be more iconic than the film itself?</p> <ul style="list-style-type: none"> <li>• Introduction and exploration of some of the key stylistic features of film music such as diegetic and non-diegetic music</li> <li>• Students will analyse pieces of film music</li> <li>• Students will learn to play short leitmotifs on the keyboard</li> <li>• An understanding of the role that music can play when used in conjunction with onscreen action, be that in a film, a TV programme or for a video game</li> </ul>	<p><b>1. <u>Advanced Rhythm</u></b></p> <p>BQ: How do we create more interesting rhythms using Syncopated beats?</p> <ul style="list-style-type: none"> <li>• Students will compose a complicated rhythm individually and then arranged and add African percussion instruments as part of a group</li> </ul>

		<ul style="list-style-type: none"> <li>• Build on knowledge of using a DAW by learning how to use a keyboard to record original ideas</li> <li>• Will learn new key terminology and subject-specific techniques, such as hit point and pedal note</li> </ul>	
<b>Skills</b>	<p>Timing Keyboard skills Reading notation Performing accurate melodies and chords Listening to and working with others Self-reflection</p>	<p>To be able to use a DAW To be able to use the keyboard/loop/onboard DAW timbres to create music to a given stimulus To compose contextually appropriate and skilfully created music, following lesson guidance Timing Keyboard skills Reading notation Composition of melody lines Listening to and working with others Self-reflection</p>	<p>Playing as part of a group Playing the djembe and various other percussion instruments</p>
<b>Subject specific vocabulary and key terms</b>	<p>Band line up Britpop Grunge</p>	<p>Leitmotif Film score Film soundtrack Diegetic music Non-diegetic music</p>	<p>Polyrhythm Syncopation Triplet Dynamics Solo Ensemble Structure Intro/ending Call and response</p>
<b>Assessment</b>	<p><b>To perform a piece of Brit-Pop by either Blur or Oasis –</b> Students will perform a short section of a Britpop piece on a keyboard containing melody and chords</p>	<p><b>Van Helsing Composition –</b> Students will compose music to fit a short film scene, using techniques learned throughout key-stage 3 music</p>	<p><b>Advanced Rhythm Composition –</b> Students will compose an individual composition then arrange it as part of a group into a longer performance</p>
<b>Knowledge</b>	<ul style="list-style-type: none"> <li>• <u>Back in Time 2 – Romantic Music</u></li> </ul> <p>BQ: Romantic Music – Is it really Romantic?</p>	<p><u>2. Music for Gaming – Theme and Variation</u></p> <p>BQ: How relevant are theme and variations in modern music?</p>	<p><u>2. Guitar II</u></p> <ul style="list-style-type: none"> <li>• Know what guitar tab notation is.</li> <li>• Know what guitar tab looks like.</li> </ul>

	<ul style="list-style-type: none"> <li>• The intention of the Romantic composer. The development of Western Art Music from Classical Music. Mozart to Beethoven</li> <li>• The piano - Why the piano was invented. The Symphony Orchestra and why it is important to the Romantic period</li> <li>• The development of musical instruments over time and the importance of the Industrial Revolution</li> <li>• Thoughts, feelings and emotions - The development of Programme music and Music that tells a story</li> <li>• Timbre and The Elements of music</li> <li>• Working towards an intended mood using timbre, dynamics and tempo</li> <li>• Why and how does Romantic music from the 19<sup>th</sup> century link to music for film?</li> </ul>	<ul style="list-style-type: none"> <li>• This unit begins by exploring basic ways to vary a theme</li> <li>• Students will learn the beginning intro for the well-known Mario theme on keyboard</li> <li>• To be aware of how the media influence you and your choices.</li> <li>• Know how music can affect mood.</li> <li>• Discussed through experiences and musical elements.</li> <li>• To be aware of the terms, underscore, leitmotif</li> </ul>	<ul style="list-style-type: none"> <li>• Know how guitar tab works.</li> <li>• How to use tab to position fingers.</li> <li>• To know what a riff is.</li> <li>• Know how to use guitar to play a riff.</li> <li>• Know how to use guitar tab to go further and play a more advanced piece.</li> </ul>
<p><b>Skills</b></p>	<p>Students will learn some well known Romantic melodies as well as compose some of their own music using the elements of music Revisiting and extending knowledge of the elements of music</p> <p>Composing to a scene</p>	<p>Students will create and develop their own variation by using the inter-related dimensions of music and simple musical devices in terms of pitch (octave) timbre, articulation, tempo, dynamics, rhythm, key and adding pedal, drone, ostinato (LH), rhythm, chords, sequence, decoration (passing notes)</p> <p>Timing Keyboard skills Reading notation Developing melody lines Listening to and working with others Self-reflection Team-work/collaborative working. Organisational skills – structure of project. Musical skills – writing musical components. Creative skills – creation of music.</p>	<p>This unit teaches students the basics of learning to play the guitar. The students will develop their listening and performance skills through trying to learn the processes that enable them to play the guitar to a basic level. Students will learn how to read guitar tablature, and how to transfer this into playing a riff/s.</p>

<p><b>Subject specific vocabulary and key terms</b></p>	<p>Romantic music  Grieg (In the Hall of the Mountain King)  Wagner (Ride of the Valkyries)  Minimalist – Steve Reich Clapping Music  Texture  Monophonic  Polyphonic  Homophonic  Industrial Revolution</p>	<p>Theme  Melody  Variation  Ostinato  Element words revisited from term 1 of year 7 onwards –  pitch (octave) timbre, articulation, tempo, dynamics, rhythm, key and adding pedal, drone, ostinato (LH), rhythm, chords, sequence, decoration (passing notes)  Melody  Leitmotif  Repetitive  Ostinato  Major  Minor</p>	<p>Performance  Guitar  Acoustic  Bass  Sound hole  Strings  Neck  Fretboard  Body  Head  Tuning Pegs  Bridge  Fret  Chord  Chord Diagram  Chord progression  Fluency  Technique  Tab  Melody  Posture</p>
<p><b>Assessment</b></p>	<p><b>Performance of In the Hall of the Mountain King by Grieg –</b>  Students will perform a piece of Romantic music with a partner in two parts</p>	<p><b>Super Mario Scene Composition –</b>  Students will be assessed on their ability to perform a chosen theme and create a variation of the theme using different techniques as above</p>	<p><b>Guitar II is assessed through a solo performance</b></p>
<p><b>Knowledge</b></p>		<p><b><u>Pop Music Production</u></b></p> <p>BQ:</p> <ul style="list-style-type: none"> <li>• Know the basic functions of a Digital Audio Workstation (DAW)</li> <li>• An overview of how loop-based pop music is constructed.</li> </ul>	

		<ul style="list-style-type: none"> <li>Students will know how to develop their own original composition, following the structural and instrumental conventions of various pop music genres.</li> <li>Pupils will know how to use music specific technology hardware and software</li> </ul>	
Skills		<p>To be able to use music specific software and hardware.</p> <p>To compose a piece of loop-based music.</p> <p>Pupils will be able to develop their own music.</p> <p>Pupils will compose using structural and instrumental, genre specific, styles.</p>	
Subject specific vocabulary and key terms		<p>Recording</p> <p>DAW/Sequencer</p> <p>CD</p> <p>EP</p> <p>Loops</p> <p><b>Instruments</b></p> <p>Drums</p> <p>Guitar</p> <p>Bass</p> <p>Keyboards</p> <p>Synthesiser</p> <p>Vocals</p> <p>Genres: Rock, Jazz, RnB, Funk, Pop, Indie, Disco, EDM/CDM, Hip Hop</p> <p>Artistic Intent</p> <p>Structure: Intro, Verse, Chorus, Middle 8, Outro</p> <p>Lyrics</p>	
Assessment		Pop music production is assessed through a <b>loop-based composition</b>	

	Appraising and Listening (40% - Examination)	Composition (30% - NEA)	Performance (30% - NEA)
<b>Knowledge</b>	<p>Introduction to GCSE Music</p> <p>The Elements of Music</p> <p>Set Work Introduction</p>	<p><b><u>Theory and General Musicianship 1</u></b></p> <p>Introduction to the Edexcel GCSE music course</p> <ul style="list-style-type: none"> <li>• The Staff and notes names</li> <li>• The Bass clef and note names</li> <li>• Time values</li> <li>• Beaming notes and grouping rests</li> <li>• Bars and time signatures</li> <li>• Tones and semitones</li> <li>• Degrees of the scale – composing using scales</li> </ul>	<p><b><u>Ensemble Performance</u></b></p> <ul style="list-style-type: none"> <li>• Perform with technical control, expression and interpretation.</li> <li>• Accuracy – in terms of pitch and rhythm – fluency.</li> <li>• Interpretation – Style – shaping and musicality.</li> </ul>
<b>Skills</b>	<p>The course, folders and organisation of work</p> <p>The Components and introduction to these</p> <p>The orchestra</p>	<ul style="list-style-type: none"> <li>• Reading notation basics – how to write, read and work out note names</li> <li>• Ledger lines</li> <li>• Note stems and shapes</li> <li>• Duration</li> <li>• Grouping notes, rests, and triplets</li> <li>• Simple metres, irregular metres, compound time signatures, free time and tied notes</li> <li>• Tones and semitones in the key of C major</li> <li>• Accidentals, sharps, and flats</li> <li>• Enharmonic equivalents</li> </ul>	<p>Perform with technical control, expression and interpretation.</p>
<b>Knowledge</b>	<p><b><u>Area of Study 3 – Music for Stage and Screen</u></b></p> <p><b><u>Set work 1 “Defying Gravity” Schwarz</u></b></p> <p>The life and times of Stephen Schwartz</p> <p>Background to Wicked</p>	<p><b><u>Theory and General Musicianship 2</u></b></p> <ul style="list-style-type: none"> <li>• Minor keys and minor scales – composing using minor scales</li> <li>• Modes and other scales – composing using other scales</li> <li>• Intervals</li> </ul>	

	<p>The use of Leifmotif and reoccurring patterns in Defying Gravity</p> <p>Close analysis of Defying Gravity</p>	<ul style="list-style-type: none"> <li>• Chords – Creating an accompaniment</li> <li>• Cadences and chord progressions – completing a piece</li> <li>•</li> </ul>	
<b>Skills</b>	<p>The musicals of the 20<sup>th</sup> and 21<sup>st</sup> centuries</p> <p>Different kinds of music from Gilbert and Sullivan, the age of the Golden Musical and Rock and Pop Musicals today</p> <p>The historical development through Broadway and the London West End</p> <p>Famous composers in the USA and UK</p> <p>The Untold Story of the Witches of Oz</p> <p>Performing various motifs and hooks from the piece</p> <p>Looking at the intervals of Somewhere over the Rainbow link to the original Wizard of Oz</p> <p>Orchestration and the Pit Band</p> <p>Harmony, tonality, and circles of 5ths</p> <p>Key musical features</p> <p>Comparison with other pieces such as “Naughty” from “Matilda” and “Mama I’m a Big Girl Now” from Hairspray and other wider listening</p>	<ul style="list-style-type: none"> <li>• Key signatures – Major and minor keys, tones and semitones</li> <li>• The key signature “clock” and circle of 5ths</li> <li>• Modes and chromatic scales</li> <li>• Harmonic internals, melodic intervals, major and minor intervals</li> <li>• Block chords, creating harmony, triads, arpeggios, broken chords, naming chords and using Roman numerals and chord symbols</li> <li>• Imperfect, perfect, plagal, and interrupted cadences. Chord progressions and modulation</li> </ul>	
<b>Knowledge</b>	<p><b><u>Area of Study 2 – Vocal Music</u></b></p> <p><b><u>Set Work 1</u></b></p> <p><b><u>“Music for a While” by Henry Purcell</u></b></p> <p>The life and works of Henry Purcell and background to music for a while</p> <p>The story of Oedipus and Music for a While. The song is calming and uses various musical responses to capture this</p> <p>The use of Ground Bass in the Baroque Era</p>	<p><b><u>Theory and General musicianship 3</u></b></p> <ul style="list-style-type: none"> <li>• Musical Structures</li> <li>• General knowledge – terms and signs</li> <li>• Texture</li> <li>• Other compositional Devices</li> <li>• Voices and Instruments</li> <li>• Choirs, chorus, and acapella vocal writing</li> <li>• Types of vocal music – opera (arias and recitative) operetta, musicals, oratorio, cantatas, mass, motets, and anthems</li> </ul>	

		<ul style="list-style-type: none"> <li>• The Orchestra – Woodwind, brass, strings, and percussion</li> <li>• Musical dictation</li> </ul>	
<b>Skills</b>	<p>Vocal Music in the Baroque Era</p> <p>Purcel and music of the restoration period (1660-1720)</p> <p>The Theare Royale</p> <p>The Countertenor</p> <p>Ground bass</p> <p>Instrumentation</p> <p>Dynamics and tempo markings</p> <p>Structure of Music for a While</p> <p>Ternary form</p> <p>Cantata</p> <p>Laments</p> <p>Dissonant intervals</p> <p>Suspended chords</p> <p>Tierce de Picardie</p> <p>Word setting</p> <p>Arpeggiated chords</p> <p>Other key features</p> <p>Wider Listening and comparisons (“The Trumpet shall Sound,” “Rejoice Greatly” and “Every Valley” from the Messiah by Handel)</p>	<ul style="list-style-type: none"> <li>• Musical forms, strophic form, verse and chorus, binary, ternary, sonata, rondo, arch and ritornello. Larger musical forms – pop and song structures</li> <li>• Tempo directions, dynamics, expression, and articulation. Ornamentation</li> <li>• Monophonic, homophonic, polyphonic, heterophonic textures</li> <li>• Counterpoint, imitation, and canon.</li> <li>• Countermelodies and pedal</li> <li>• Repetition, sequence, variation, augmentation, diminution, fragmentation, call and response, ostinato, pedal/drone, syncopation and crossOrhythm</li> <li>• Soprano, alto, tenor, bass</li> <li>• Treble, countertenor, falsetto, baritone and mezzo-soprano</li> <li>• Lyrics – syllabic and melismatic writing. Disjunct, conjunct and word painting</li> <li>• The symphony orchestra, transposing instruments, and other instrumental ensembles</li> <li>• Pitch, intervals, rhythms and duration, time signatures revisited</li> </ul>	
<b>Tier 3 Vocabulary</b>	See KS4 Key terms and definitions below		
<b>Assessment</b>		<p><u>Composition assessment</u></p> <p>Creative and effective selection and use of musical elements</p> <p>Technical and expressive control in the use of musical elements -</p>	<p><u>Performance assessment</u></p> <p>Two contrasting pieces – one solo and one ensemble</p>

		<ul style="list-style-type: none"> <li>• Rhythm,</li> <li>• metre,</li> <li>• texture,</li> <li>• melody,</li> <li>• structure and form</li> <li>• Harmony,</li> <li>• tonality,</li> <li>• timbre,</li> <li>• dynamics,</li> <li>• phrasing,</li> <li>• articulation</li> </ul>	performance through one or a combination of, <ul style="list-style-type: none"> <li>• Playing music</li> <li>• Singing music</li> <li>• Realising music using music technology</li> </ul>
<b>Knowledge</b>	<p><b><u>Area of Study 2 - Vocal Music</u></b>  <b><u>Set work 2 – “Killer Queen” by Queen</u></b></p> <p>The birth of Queen</p> <p>Contextual background of the song</p> <p>The “Queen” sound</p> <p>Musical technology as a musical element (panning, effects, flange, flanger, word-painting, distortion, wah-wah and reverb)</p> <p>Close analysis of Killer Queen – Structure, Tonality and Harmony</p> <p>Instrumentation and Sonority, rhythm, metre and timbre</p> <p>Melody and texture</p>		
<b>Skills</b>	<p>The early years of Queen</p> <p>Vaudeville inspired music</p> <p>Glam rock, multi-tracked sound</p> <p>Anthemic sounds of Queen</p> <p>Structure, tonality and harmony, middle 8, outro, harmonic sequences, extended chords, scalar patterns, harmonic rhythm</p>		

	<p>Synthesisers, overdubbing, timbre, gospel music, swung quavers, compound metre, syncopation</p> <p>Wider listening (“God only Knows” by The Beach Boys) and summary of key musical elements</p>		
<b>Knowledge</b>	<p><b><u>Area of Study 4 – Fusion</u></b>  <b><u>Set work 1 – “Release” by Afro Celt Sound System</u></b></p> <p>What is fusion?</p> <p>World Music examples and development</p> <p>Close analysis of Release</p> <p>Chords, loops and textures</p> <p>Rhythm, metre and tempo</p> <p>The melody</p>		
<b>Skills</b>	<p>Structures, tonality, harmony, modes and modal writing, synth pads, drones and metre</p> <p>Samples, loops, builds and codas</p> <p>Textural effects</p> <p>Music technology as an element</p> <p>Synthesisers</p> <p>Loops and breakdowns</p> <p>Wider listening (“Beautiful Wastelands” by Capercaillie)</p>		
<b>Skills</b>	<p><b><u>Area of Study 4 – Fusion</u></b>  <b><u>Set work 2</u></b>  <b><u>“Samba Em Preludio” by Esperanza Spalding</u></b></p>		

	<p>Fusion of Jazz and Latin American music</p> <p>The life and works of Esperanza Spalding</p> <p>Close analysis of Samba Em Preludio</p> <p>Structure, acoustic guitars and covers</p> <p>Tonality and Harmonies</p> <p>Instrumentation and Sonority</p> <p>Rhythm, metre and tempos</p> <p>Melody and textures</p>		
<b>Knowledge</b>	<p>The basics of Jazz harmony and the harmony in Samba Em Preludio – sevenths, altered chords, extended chords, substitution chords, enharmonic equivalents</p> <p>The lyrics</p> <p>Stanzas</p> <p>The main structure</p> <p>Solos and turnaround</p> <p>Hi-hat, ride, kick drum, clave, side sticks, snare</p> <p>Tempo rubato</p> <p>Syllabic</p> <p>Melismatic word setting</p> <p>Broken chords</p> <p>Monophonic</p> <p>Counterpoint</p> <p>Contrapuntal</p> <p>Overdubbing</p> <p>Wider listening and comparisons</p>		

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<b>Knowledge</b>	<p><b>Area of Study 1 – Instrumental Music from 1600-1850</b>  <b>“Brandenburg Concerto no. 5, 3<sup>rd</sup> mvt” by J. S. Bach</b></p> <p>The life and work of J. S. Bach. The Baroque era and features of the Baroque period and style. Composing as a job – Patronage</p> <p>Brandenburg background</p> <p>The concerto grosso</p> <p>The role of the basso continuo in concerto no. 5 and the role of the harpsichord</p> <p>Close analysis of Brandenburg Concerto No. 5, 3<sup>rd</sup> mvt - Gigue</p>	<p><b>Theory and General Musicianship 1</b></p> <p>Introduction to the Edexcel GCSE music course</p> <ul style="list-style-type: none"> <li>• The Stave and notes names</li> <li>• The Bass clef and note names</li> <li>• Time values</li> <li>• Beaming notes and grouping rests</li> <li>• Bars and time signatures</li> <li>• Tones and semitones</li> <li>• Degrees of the scale – composing using scales</li> </ul>	<p><b>Ensemble Performance</b></p> <ul style="list-style-type: none"> <li>• Perform with technical control, expression and interpretation.</li> <li>• Accuracy – in terms of pitch and rhythm – fluency.</li> <li>• Interpretation – Style – shaping and musicality.</li> </ul>
<b>Skills</b>	<p>Bach, the person, and composer</p> <p>Musical contexts of the Baroque period</p> <p>Ornamentation</p> <p>Diatonic music</p> <p>Monophonic, homophonic, polyphonic texture</p> <p>Textures and tonalities</p> <p>Sequence</p> <p>Pedal</p> <p>Suspension</p> <p>Affection (the prevailing mood in Baroque music)</p> <p>Dialoguing and antiphonal writing</p> <p>Concertino and ripieno</p> <p>The structure and the movement – ternary form</p> <p>Fugal writing</p> <p>Subjects and dominants</p> <p>Countersubjects and answers</p> <p>Counterpoint, stretto, secondary dominant and passing modulations</p>		

	<p>Relative minors, variants, passage work, scalar writing</p> <p>Unison, canon, cadential and chromatic writing</p> <p>Wider listening ("Concerto Grosso Opus 6 No. 5, 2nd mvt" by Handel)</p>		
<b>Knowledge</b>	<p><b><u>Listening and Appraising</u></b></p> <p><b><u>Area of Study 1 – Instrumental Music from 1600-1850</u></b></p> <p><b><u>Set work 2 –</u></b></p> <p><b><u>"Pathetique Sonata in C Minor" by Beethoven</u></b></p> <p>Invention of the Piano and comparison of other keyboard instruments in the other set works. Beethoven's piano and modern pianos</p> <p>The life and work of Beethoven</p> <p>The Industrial Revolution</p> <p>The Romantic Period</p> <p>Close analysis of Pathetique piano sonata</p> <p>Sonata form</p>		
<b>Skills</b>	<p>Romanticism</p> <p>Sforzando</p> <p>Classical Era</p> <p>Sonata form – exposition, development and recapitulation, first subject, second subject, bridge passage, codetta, coda</p> <p>Homophony</p> <p>Diminished 7ths</p> <p>Interrupted, perfect and imperfect cadences, pedal, murky bass, transitions</p> <p>Articulation, staccato, legato writing</p>		

	Mordents, alberti bass, enharmonics, augmentation and dominant preparation		
	Wider listening ("Sonata in C Major k545")		

### Edexcel GCSE Music Vocabulary:

#### Musical Elements

Word	Definition
<b>Element</b>	Organisation of pitch (melodically and harmonically.) The building blocks of music and what it is made up of
<b>Pitch</b>	Pitch refers to how high or low sounds are
<b>Arpeggio</b>	An arpeggio has the notes of a chord played in succession rather than together, strictly in continuously ascending or descending order. The term 'broken chord' is sometimes used as a synonym (the notes of the chord thus broken often occurring in any order)
<b>Cadence</b>	The chords that conclude a musical phrase. Cadences are of four main types: perfect, with chords V-I; imperfect, with I (or other non-dominant chord) and V; plagal, with chords IV-I; interrupted, usually with V-VI
<b>Bass (line)</b>	The lowest part in the musical texture, which often determines or generates the harmony. A Baroque 'figured bass' has numerals underneath to indicate the chords to be 'realised' by the continuo keyboard player. A 'murky' bass has a pattern of broken octaves (as in parts of Beethoven's Pathétique sonata)
<b>Chord</b>	The simultaneous sounding together of two or more notes. Often used to refer to the triads in major and minor keys
<b>Conjunct</b>	Synonym for 'stepwise' (see below) Disjunct Opposite of conjunct (or its synonym 'stepwise')
<b>Dissonance</b>	In traditional harmony a dissonance is a note that does not belong to a common chord or triad – strict rules usually govern its approach and its resolution back to a non-dissonant note (i.e. a 'consonance')
<b>Chord sequence</b>	A series of chords, usually repeated (e.g. in a 12-bar blues)
<b>Drone</b>	Especially in non-classical genres, the extended sustaining or repeating of a note or a harmonic interval (notably a perfect 5th

<b>Fanfare</b>	A flourish for brass instruments (frequently with percussion) for ceremonial or celebratory effect, or simply any short passage for brass in an orchestral work
<b>Ground bass</b>	A repeating phrase in the bass (a type of 'ostinato'), especially in some Baroque pieces, notably by Purcell
<b>Harmony</b>	Successions of chords (or sometimes refers to single chords)
<b>Interval</b>	The distance between two neighbouring notes or two heard simultaneously. Most intervals are stated as ordinal numbers (2nds, 3rds, etc.) with an adjective expressing their major, minor, diminished or augmented character
<b>Leap</b>	A melodic movement to a note further than a tone or semitone away from the previous note. Opposite of 'step'
<b>Melody</b>	A melody (or 'melodic line') is a succession of single sounds – most frequently an individual strand or part within a fuller musical texture. A melody is usually 'tuneful' or otherwise prominent or memorable
<b>Melodic device</b>	A compositional method applying to a single melodic line rather than to the complete texture (for example melodic sequence)
<b>Monotone</b>	Use of the same pitch repeatedly in a melodic part
<b>Ornamentation</b>	The process of elaborating or decorating musical material (particularly a melody). Includes conventional ornaments such as trills and turns
<b>Ostinato</b>	A short musical pattern repeated throughout a section or complete piece
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<b>Ornamentation</b>	The process of elaborating or decorating musical material (particularly a melody). Includes conventional ornaments such as trills and turns
<b>Ostinato</b>	A short musical pattern repeated throughout a section or complete piece
<b>Pedal (or pedal point)</b>	A note (usually in the bass, and generally either the tonic or dominant of the key) which is sustained or repeated while chords change, often resulting in dissonance
<b>Riff</b>	Similar to ostinato, but applied to popular styles of music
<b>Roman numerals</b>	Roman numerals (from I to VII) are used to label chords in traditional harmony according to which degree of the scale is used as the root. Thus in C major, the chord D F A (with root D) is II
<b>Scale (major) scale)</b>	A succession of pitches in stepwise order usually extending for an octave (e.g. C D E F G A B C is a (major) scale)
<b>Sequence</b>	Repetition of a melody (or an harmonic progression) but at different pitch level(s) rather than at the same pitch
<b>Stepwise</b>	Where a melody moves by steps (by tones and/or semitones) and not by leaps (of a 3rd or more)
<b>Theme</b>	A melody (or occasionally some other form of musical material) on which part or all of a piece is based
<b>Tonality</b>	The relationship of notes within a scale or mode to a principal note (the tonic or final). A wider term than key but often used synonymously with it
<b>Atonal</b>	Absence of tonality or key
<b>Chromatic</b>	Chromatic notes are those progressing by semitones, especially to a tone having the same letter name, e.g. C to C sharp
<b>Dominant</b>	The key a perfect 5th higher than the tonic ('home') key of a piece (e.g. D major in a G major piece)
<b>Key</b>	A form of tonality based on major and minor scales
<b>Major</b>	Based on major scales, with a major 3rd between scale degrees 1 and 3

<b>Minor</b>	Based on minor scales, with a minor 3rd between scale degrees 1 and 3
<b>Modal</b>	Tonality based on modes (precursors of modern scales – of several types, each with a different series of tones and semitones)
<b>Modulation</b>	Change of key
<b>Pentatonic</b>	Based on a five-note scale (often equivalent to scale degrees 1, 2, 3, 5, 6 of a major scale, or 1, 3, 4, 5, (flat) 7 of a minor scale)
<b>Relative minor/major</b>	Major keys and their relative minors have the same key signature (e.g. F major and D minor). Minor keys and their relative majors have the same key signature (e.g. E minor and G major)
<b>Form or Structure</b>	The overall shape of a composition (e.g. binary, ternary, rondo). ‘Form’ and ‘structure’ are largely synonymous
<b>Binary</b>	A form with two sections (often referred to as A and B), each usually repeated. The A section usually modulates from the tonic to dominant or relative major. The B section returns to the tonic, usually via another key.
<b>Introduction</b>	An opening passage or section which clearly prepares for (or introduces) the first main idea (e.g. in a song where the piano has an introduction before the singer begins)
<b>Phrase</b>	A short passage of music to some extent comparable to a phrase in speaking or writing. Many phrases are two or four bars long
<b>Rondo</b>	A form comprising several statements of a main section interspersed with contrasting episodes. The simplest rondo structure was ABACA, where A is the recurring section, and B and C are the episodes
<b>Sonata Form</b>	A large-scale form which evolved in the Classical period. It combines elements of binary form, and ternary form (in having exposition, development and recapitulation)
<b>Ternary</b>	A form with three sections (often referred to as A B A). The opening section is repeated (exactly or varied), section B providing pronounced contrast
<b>Strophic</b>	A strophic song has the same (or similar) music for each stanza of the poem being set. (A song in which some or all stanzas are set differently is ‘through-composed’)
<b>Sonority</b>	The nature and quality of musical sounds
<b>Articulation</b>	The degree to which a note is separated from the note that follows it (ranging from minimal (legato) to much greater (staccato or staccatissimo))
<b>Timbre</b>	The particular tone colour of an instrument or voice
<b>Texture</b>	The number of parts in a piece of music and how they relate to one another. There are several types of texture (monophonic, polyphonic, heterophonic and homophonic are the ones we have used.)
<b>Accompaniment</b>	Musical background to a principal part or parts (e.g. piano accompanying a solo singer)
<b>Continuo (or Basso continuo)</b>	The bass line in many Baroque orchestral, choral and chamber works. Most commonly played by low string instruments (with or without bassoons) and with a chord playing instrument (notably harpsichord, organ or lute) to complete the harmony by realising the figured bass
<b>Heterophony</b>	Where two or more parts play the same melodic line simultaneously, but there are small variations between them. The adjective is ‘heterophonic’
<b>Homophony</b>	A widely-used type of texture consisting of a melody part and other subsidiary (accompanying) parts. The adjective is ‘homophonic’
<b>Monophony</b>	Music in which only one note is heard at a time – a single melodic line. The adjective is ‘monophonic’
<b>Polyphony</b>	In one sense any texture with two or more parts, but commonly used as a synonym for ‘counterpoint’ where there are two or more simultaneous and largely independent melody lines. The adjective is ‘polyphonic’
<b>Two-part</b>	Music for two ‘parts’ (i.e. for two melodic lines, and therefore with two notes sounding simultaneously except where one or both rest). ‘Three-part’ and ‘four-part’ music have three and four parts respectively
<b>Imitation</b>	Two or more parts share the same melodic idea (not necessarily in full, exactly or at the same pitch). Each new part enters separately, the preceding one continuing with shared or new material

<b>Tempo, metre and rhythm</b>	'Tempo' is the speed of the music, (which may be, for example, slow, quick, or lively). 'Metre', often indicated by a time signature, concerns the pattern and number of strong and weak beats (e.g. 2/4 metre has two crotchets per bar, the first 'strong', the second 'weak'). 'Rhythm' refers more broadly to the relationship between sounds and the passage of time, and often concerns conventional groupings (e.g. 'dotted rhythms', as defined below).
<b>Beat</b>	Most music has a regular beat rather as most people have a regular pulse. Small numbers of beats are generally grouped into bars. Some beats, notably the first of a bar, are 'strong' or 'accented', others, notably the last, are 'weak' or 'unaccented'. Some rhythms come 'off the beat': further, see 'syncopation.'
<b>Dotted rhythm</b>	The term 'dotted rhythm' is usually applied to a pair of notes consisting of a dotted note and a shorter note (the two making up a complete beat or number of beats), or to several successive such pairs of notes
<b>Duration</b>	In rhythmic terms, the length of a note
<b>Shuffle</b>	A rhythm based on the shuffle dance step, characteristically featuring alternately long and short notes (within triplet groupings)
<b>Swing</b>	A jazz style that incorporates swung rhythms
<b>Swung rhythm</b>	Two notes of the same value (usually quavers) are played with the first lengthened and the second correspondingly shortened (as often in jazz)
<b>Syncopation</b>	A 'strong' or stressed note occurs on a part of a bar or beat that would normally be 'weak' or unstressed
<b>Triplets</b>	Three notes of equal value taking the time normally occupied by two notes of the same written value (or by one undotted note of the next highest value)
<b>Dynamics</b>	The volume of musical sound(s), and also the symbols used in a score to indicate volume (e.g. f and p)
<b>Accent</b>	May be given special prominence by the addition of accent marks (e.g. > )

## Performance Matters

<b>Solo</b>	A complete piece (or a section) for one player or singer with no accompaniment, or for one player or singer with accompaniment
<b>Tone (quality)</b>	The quality of a performer's sound (which may be termed rich, rounded, thin, etc.)
<b>Forces</b>	The instrument(s) and/or voice(s) that perform the music
<b>Ensemble</b>	Defined, for purposes of GCSE performance, in the 'Content' section of Component 1: Performing
<b>Double (verb)</b>	Doubling occurs where one performer consistently plays or sings the same notes as another – strictly speaking at the same octave, but duplication at the octave may be involved
<b>Double stopping</b>	Where two (or more) notes are played together on an orchestral string instrument (two or more strings being 'stopped' simultaneously)
<b>Glissando</b>	A slide between adjacent notes of a chromatic or diatonic scale. The terms glissando and portamento are to some extent interchangeable, but a portamento involves movements smaller than a semitone (such as a singer can achieve but a pianist cannot)
<b>Hammer on</b>	A guitar technique used to facilitate fast playing by avoiding the need to pick every note
<b>Harmonics</b>	Each sound combines a fundamental and a series of much less clearly heard higher pitches called harmonics. With stringed instruments these can be sounded by lightly touching a string at particular points (rather than by normal 'stopping')
<b>Improvisation</b>	A piece composed as it is performed, although frequently based on a pre-conceived 'stimulus' such as a melodic theme or chord scheme

<b>Melisma(tic) ‘</b>	A melisma is a group of notes used to set just one syllable of text. The adjective is ‘melismatic’. Where each syllable has one note, the style is ‘syllabic
<b>Range</b>	The distance between the lowest and highest notes in a single melodic part. (A soprano part working between middle C and the C above has a range – or ‘compass’ – of an octave)
<b>Tessitura</b>	The most widely used part of a vocal or instrumental part’s range
<b>Wah wah</b>	The Wah wah (or Harmon) mute, as used with trumpets and trombones. The name is onomatopoeic – the resulting sound can be rather like ‘wah wah’. The same result can be obtained via music technology as a studio effect
<b>Phrasing</b>	The correct observance of divisions between whole phrases and sometimes shorter groups of notes (often to accord with a composer’s phrase markings)
<b>Pizzicato</b>	Where the string(s) of a stringed instrument are plucked rather than bowed. The direction ‘pizzicato’ in the score is cancelled by ‘arco’, meaning ‘[with] the bow’
<b>Skeleton score</b>	A kind of notational summary – a visual aid for students in appraising examinations. It usually shows most or all of a single leading part rather than the complete texture
<b>Tablature</b>	Notation other than staff notation with letters, numbers or other conventional signs – today used particularly by guitarists
<b>Tremolo (tremolando)</b>	Rapid repetition of a single note or of notes a 3rd or more apart
<b>Lyrics</b>	Words to which a song is set (applies to music in popular styles)
<b>‘Words’, ‘Text’ or ‘Poem’</b>	Words to which a song is set (applies to music in Western Classical styles)
<b>Word painting</b>	Word painting occurs when a composer deliberately illustrates a word or phrase with a matching musical image (e.g. by having rising notes for ‘ascending’)

### Historical Periods, Styles and Genres

<b>Baroque Music</b>	A style of music in the Western Classical Tradition from c1600–c1750.
<b>Cantata</b>	A work (sacred or secular, and particularly associated with the Baroque period) in several movements for singer(s) and instruments classical (with lower-case c) Describes music from the Western Classical Tradition generally (Baroque, Classical, Romantic, etc.).
<b>‘Classical’</b>	‘Classical’ with upper-case C can refer to Music in the Western Classical Tradition from c1750–c1820
<b>(Solo) concerto</b>	A work for soloist and orchestra, usually in three movements
<b>Concerto grosso</b>	A type of concerto favoured in the Baroque period, commonly with three soloists and orchestra
<b>Fusion</b>	The blending of more than one musical style or culture to create a new ‘fused’ sound (e.g. Afro-Cuban) Genre A type of piece (e.g. opera, rock, concerto)
<b>Gigue</b>	The term covers both a fast Baroque dance and pieces suggestive of that dance (rather than necessarily intended for use in the dance). A gigue is normally in compound metre (such as 12/8)

<b>Jazz</b>	Originally a fusion of African and North American styles. A number of varieties of jazz have developed over time, including New Orleans, swing, bebop
<b>March</b>	Originally a march was for soldiers to march to – usually in 4/4 time, with regular and often repetitive rhythms. Now used for any piece of similar character designed, for example, for ceremonial or processional use.
<b>Musical theatre</b>	Musical theatre integrates songs, spoken dialogue, acting, and dance, within a popular idiom. ‘Musicals’ are extended pieces of musical theatre from which favourite songs are often performed separately
<b>Oral tradition</b>	Music learnt by listening and repeating, and passed on orally
<b>Prelude</b>	Especially in the Baroque period, an ‘introductory’ piece preceding (an)other piece(s). Later preludes are often just short stand-alone pieces
<b>Rock</b>	Emerged in the 1950s as ‘rock and roll’, and subsequently developed into a range of different popular styles
<b>Samba</b>	A dance characteristic of Brazil, but with its roots in Africa. Usually quick, with frequent use of the syncopated rhythm semiquaver-quaver-semiquaver
<b>Sonata</b>	A fairly extended composition, usually in three or four movements, with one or more (particularly the first) in sonata form. Many sonatas are for solo piano
<b>Suite</b>	A group of pieces, all or some of which are usually in Baroque or Classical dance styles

### Terms for Musical Technology

<b>Chorus effect</b>	An effect used to simulate the small variations of pitch and timing experienced when several performers play or sing the same part
<b>Flanger</b>	A flanger is an effects unit that creates ‘flanging’, an audio effect which involves mixing together two identical signals, one of them delayed by a small, gradually changing amount
<b>Multi-track recording</b>	Recording different audio channels to separate ‘tracks’ (one by one or simultaneously) for greater ease and effectiveness of processing than when all information is stored on a single track
<b>Over-dubbing</b>	Adding more recorded sounds to a previously made recording, with the intention of enhancing it
<b>Pitch shift</b>	Where the original pitch of a sound is raised or lowered, often by means of an effects unit called a ‘pitch shifter’
<b>Re-take</b>	A new recording of a section or piece intended to replace a previous unsatisfactory one
<b>(Studio) effects</b>	Methods of artificially creating sounds, or of modifying or enhancing recorded sounds, through use of music technology
<b>Track</b>	1) An individual song, piece or movement on a recording (e.g. on a CD). 2) A path on a magnetic recording tape (or a computerised recording system) that receives or contains information from a single audio channel