



MUSIC CURRICULUM STATEMENT

Intent

"Music is both a practical and academic subject. Musical learning is about thinking and acting musically. This means that music lessons should be about learning in and through music, not solely about music. Music lessons in school should be focussed on developing imagination and creativity, building up pupils' knowledge, skills and understanding." Professor Martin Faultley (Birmingham City University) & Dr Alison Daubney (University of Sussex)

The music curriculum at Broughton is built around **six main strands**:

- **Singing**
- **Composing**
- **Improvising**
- **Playing**
- **Critical Engagement**
- **SMSC (Social, Moral, Spiritual and Cultural)**

The six **strands** of musical learning at KS3 are in the form of a spiral with increasing challenge as pupils progress through Year 7 to 9. The strands enable pupils to develop their **performance, composition** and **listening** skills, as well as giving pupils the opportunity to reflect on both their own and other pupils' work. This prepares pupils well for the challenge of GCSE Music and beyond.

Supporting these strands is the **knowledge** that is developed in Key Stage 3.

In Year 7 the fundamental building blocks of music; **tempo, duration, dynamics, rhythm, pitch, structure, timbre** and **texture** are studied through a range of activities incorporating the strands. As pupils progress through KS3, knowledge of each of these areas is developed, increasing their understanding of the **key terminology** and **musical language** as well as developing their own oracy skills. As pupils reach the end of KS3 they will be well equipped with the **knowledge, skills** and **terminology** required for them to be successful should they wish to study Music at GCSE. However, if they choose not to continue, they will still leave Broughton with a greater appreciation and understanding of wide range of musical genres and styles.

Pupils continuing their studies into Key Stage 4 follow the Eduqas GCSE Music specification. The subject isn't exclusive to those pupils who already play an instrument. Those pupils who don't play are able to continue learning and developing as musicians through the use of **Music Technology**, giving them full access to the curriculum and providing opportunities to work with local colleges. Pupils in Key Stage 4 have five lessons a week of music, distributed over two years.

Music should enable pupils to:

- Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
- Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression

- Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and tradition
- Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- Listen with increasing discrimination to a wide range of music from great composers and musicians
- Develop a deepening understanding of the music that they perform and to which they listen, and its history.

All pupils are able to access the music curriculum regardless of their starting point. There is **no narrowing of the curriculum** and classes are not set by ability. Pupils at Broughton are encouraged to take part in extra-curricular activities of which there are a number available at the school including **Choir, Concert Band, Swing Band, Ukulele Ensemble, Samba Band** and numerous smaller ensembles. Pupils at Broughton also get many opportunities to perform both to their peers, the wider local community and also internationally through **European music tours**. Instrumental lessons are offered across a full range of instruments and the department also support pupils who may struggle to access instrumental lessons. The department have **five successful and experienced peripatetic teachers** who contribute considerably to the school. A strong, sustained and sustainable music curriculum should lead seamlessly to **inclusive extra and extended curricular music** making and this is something the department endeavours to do.

Pupils across both KS3 and KS4 will be able to take part in a large cross-curricular musical in Summer 2023. This is in collaboration with Drama, Art and Dance with opportunities from the music department including the chance to perform in the 'pit band', prepare, edit and produce audio for the show and manage live sound.

Links to industry are very important to the department. We are a '**Roland Champion School**' as well as a **flagship school for 'Ableton'** in the North-West, working closely with Lancashire Music Hub and having recently hosted training for music teachers from across Lancashire. Stuart Shepherd (Head of Dept) is also a **Champion Teacher for Musical Futures**. This provides opportunities for close collaboration with schools both in the UK and abroad. School also support and fund pupils who wish to work towards their **ABRSM Grade 5 Theory** examination and we currently have three groups of KS4 pupils studying at present.

Implementation

At Key Stage 3, pupils have one hour of music per week across year's 7, 8 and 9. However, in years 8 and 9, pupils are in smaller class sizes of approximately 22 pupils. This gives them much better access to both resources and support.

Our Key Stage 4 provision is consistently growing and for the first time in several years, the subject has grown to two GCSE groups, bucking the national downward trend.

Assessment in music is completed via a range of strategies. Formative and diagnostic assessment strategies include regular assessments using the 'Focus on Sound' learning platform, Plickers, recorded verbal feedback, digital 'post-it' notes on Sibelius and informal discussions, guidance and regular 'in the moment' verbal feedback.

Pupils self-assess using success criteria checks, peer assessment of performances and work, and are regularly asked to reflect on their progress and strategies to improve during discussion. Although pupils may complete a particular task in music, they are aware that they are always developing their use of the **six strands** that run through the curriculum and that the fundamental **elements of music** are constantly referred to, revisited and expanded upon as they progress through both KS3 and 4. The curriculum has been designed from KS5 backwards, looking at what success looks like at KS5 and beyond and with consideration of what pupils need to learn in order to achieve their potential.

Music KS3 curriculum overview

Year 7: In Year 7 pupils explore the fundamental building blocks or 'elements' of music – tempo, dynamics, rhythm, pitch, timbre and texture. These principal ingredients are first defined and explained through the use of clear listening examples taken from a wide range of genres. Short composition and performance tasks allow the pupils to demonstrate their understanding of these musical elements. They explore the nature of each of the building blocks and practice identifying changes and differences in their usage.

An introduction to traditional music notation forms a crucial part of the course in Year 7 and this presents them

with a method of understanding rhythm, pitch and note lengths.

Pupils have the opportunity to perform in an ensemble environment on the ukulele, as a whole class and in smaller ensembles. Polyrhythms and simple melodic pitch work also provide basic performance and composition opportunities. Pupils in Year 7 also begin to navigate the keyboard, use sequencers and towards the end of the year they will learn to write songs and perform these in bands.

Elements of Music / Instruments of the Orchestra	Notation & Keyboard (introduction)	Ukulele (ensemble, paired and solo performance skills)	Music Technology & Sequencing (performing to a pulse / time signatures)	Polyrhythms and Samba	Song Writing & Band Performance
Content					
<ul style="list-style-type: none"> Class vocal work & whole class singing Online 'Focus on Sound' music theory Composing to a simple brief Instruments of the Orchestra 	<ul style="list-style-type: none"> Rhythm & Pitch Practical rhythm Pulse Patterns Note lengths & bars Pitch: Staff / note names Using notation to learn a keyboard piece Intro to Garageband - Rehearse and record a keyboard piece 	<ul style="list-style-type: none"> Introduction to Ukulele Whole class performance Paired practise Performance Playing and Singing 	<ul style="list-style-type: none"> Using Ableton Live to sequence a multi-track arrangement of samples Performing using 'Melodics' - Keyboard What is a mixdown and how do mp3s work? Understanding of structure in music 	<ul style="list-style-type: none"> Introduction to the instruments Using 'Melodics' – Drum pad performances Small group polyrhythms Whole class samba performance 	<ul style="list-style-type: none"> Introduction to song writing and lyrics Band rehearsal as a whole class Group band rehearsal and performance (written specifically for year 7's to access)
Skills Developed (KS3 to KS4)					
<ul style="list-style-type: none"> Singing – Are students able to sing in tune, with expression, with fluency, in harmony etc. Composing – Are students able to compose to the demands of a brief, use effective harmonic and rhythmic devices, compose an idiomatic response to a stimulus etc. Improvising – Improvise a basic musical response, improvise with an awareness of mood and effect etc. Performing – Perform effectively on their own, as an ensemble, fluently and musically etc. Critical Engagement – Are students able to refine their own music, justify choices, discuss and critique appropriately etc. SMSC – Can the student engage in purposeful rehearsal techniques, encourage others to articulate views, develop resilience to setbacks etc. 					
Knowledge Developed					
<ul style="list-style-type: none"> Elements of Music Basic Chords Structure Pedal & Ostinato Instruments and Orchestra Families 	<ul style="list-style-type: none"> Rhythm and Pulse Notation (treble & bass clef) Bars and beats Chords Tones / Semitones 	<ul style="list-style-type: none"> Chords Instrumental Technique Pop Song Structure Bars and beats 	<ul style="list-style-type: none"> Structure Improvisation Piano navigation Sequencing Piano roll editing Bars, Beats & Phrases Rhythm & Pulse 	<ul style="list-style-type: none"> Call and response Improvisation Structure 	<ul style="list-style-type: none"> Instrumental technique Structure Improvisation Rehearsal technique Lyrics Pop genres

Pupils in KS3 also spend time developing their listening and appraising skills over the course of each year. During Year 7, pupils study the following composers and the impact that they have had on the history and development of music.

Listening and Appraising – Great Composers:

Autumn 1	Thomas Tallis	Renaissance	1505-1585
Autumn 2	Tielman Susato	Renaissance	1500-1561
Spring 1	Henry Purcell	Baroque	1659-1695
Spring 2	Johann Sebastian Bach	Baroque	1685-1750
Summer 1	George Frideric Handel	Baroque	1685-1759
Summer 2	Joseph Haydn	Classical	1732-1809

Year 8: Year 8 work builds on the pupils' understanding of the principal ingredients of musical language by adding more depth and including more practical experiences which reinforce learning through practical application.

A film music module allows more detailed exploration of dynamics and tempo in context, and Italian terminology facilitates the accurate description of these aspects.

Creative composition work involving scoring and sequencing music to short film clips help pupils explore the relationship between rhythm, pitch and timbre and how these can be employed and manipulated to create desired effects and styles. Pupils also delve beyond music into the wider field of sound design and 'foley' for films, giving them a detailed picture of what is involved in movie soundtrack production.

A module on Blues music provides the opportunity to expand their knowledge of pitch, to involve pitch combinations working both vertically and horizontally resulting in harmony and melody. Chord shapes and patterns are explored in this module and then in more detail on ukuleles and in band performances. Pupils look at melody lines, riffs and improvisation and are able to perform longer melodic lines, create simple harmonies and melodies themselves and analyse these features during study.

Blues	Film Music	Ukulele	Band Performance
Content			
<ul style="list-style-type: none"> What is Blues? Where does it originate? Listening to the Blues – Key Features Blues Research – History 12 Bar Blues Structure – How does it fit into Popular Music – Why is it so important? Blues Chords and Transposition. Performing on Keyboard Group 12 Bar Blues Composition and Performance Task (various instruments) 	<ul style="list-style-type: none"> Early Film Scores – How did they evolve? (Listening and research) Emotions and Music Major and Minor Keys – Happy and Sad Composing for a Radio Drama Using ‘hit points’ – Composing to a visual stimulus (Wallace and Gromit) Foley – How are sounds created from scratch for film? Creating a ‘composite track’ – Combining all of the skills together. 	<ul style="list-style-type: none"> Ukulele recap (from Y7) Whole class performance Tuning the Ukulele Individual and Paired practice Ensemble Performance 	<ul style="list-style-type: none"> Introducing ‘Wild Thing’ – How to read guitar and drum tablature. Group rehearsal (self directed) ‘Battle of the Bands’ – Evaluation of performances
Skills Developed (KS3 to KS4)			
<ul style="list-style-type: none"> Singing – Are students able to sing in tune, with expression, with fluency, in harmony etc. Composing – Are students able to compose to the demands of a brief, use effective harmonic and rhythmic devices, compose an idiomatic response to a stimulus etc. Improvising – Improvise a basic musical response, improvise with an awareness of mood and effect etc. Performing – Perform effectively on their own, as an ensemble, fluently and musically etc. Critical Engagement – Are students able to refine their own music, justify choices, discuss and critique appropriately etc. SMSC – Can the student engage in purposeful rehearsal techniques, encourage others to articulate views, develop resilience to setbacks etc. 			
Knowledge Developed			
<ul style="list-style-type: none"> Blues History Evolution of Popular Music 12 Bar Blues Structure Transposition Instrumental Skills Lyric Writing Improvisation 	<ul style="list-style-type: none"> Film History Composition (inc Foley) Rhythm and Pulse Structure Music Technology Elements of Music Pedal and Ostinato 	<ul style="list-style-type: none"> Extended Chords Instrumental Technique Structure Terminology Bars, beats and phrases 	<ul style="list-style-type: none"> Instrumental technique Structure Improvisation Rehearsal technique Tablature

Listening and Appraising – Great Composers:

Autumn 1	Wolfgang Amadeus Mozart	Classical	1756-1791
Autumn 2	Ludwig van Beethoven	Classical / Romantic	1770-1827
Spring 1	Clara Schumann	Romantic	1819-1896
Spring 2	Igor Stravinsky	20 th Century	1882-1971
Summer 1	Aaron Copland	20 th Century	1900-1990
Summer 2	John Williams	20 th Century onwards	1932...

Year 9: Pupils are now encouraged to use their individual instrumental specialism as a more intrinsic part of lessons where possible.

Pupils begin with studying how ‘Pop Music’ is put together, tracing its history back to the days of the blues. This is followed by a remix project where pupils use technology and studio ‘stems’ to remix recognisable pop songs into their own creation and the opportunity to gain an understanding of the role of sampling in popular music through the use of Ableton Live.

Our study of rhythm and pitch now puts more emphasis on how these elements are expressed in notated form – both in terms of traditional notation and various forms of tablature.

Practical experience reading and performing music in these different notations ensures a deeper understanding of instruments such as keyboard, guitar and drums, as well as all instruments that employ traditional notation.

Stylistic analysis of a range of musical periods forms part of the learning this year, preparing pupils for GCSE Music.

Score reading is also introduced so that musical examples from the periods can include a more detailed visual analysis of the work of great composers. There is also an increased emphasis on personal aural skills, recognising instruments and identifying basic rhythms and melodies by ear.

Popular Music Performance	Music Technology & Audio Editing	Stylistic Analysis	Notation & Theory	Set Works (Toto Africa & Bach Badinerie)	Looping & Remixing
Content					
<ul style="list-style-type: none"> Analysis of Pop Music – What makes ‘Pop’ popular? Popular Music Structure Bruno Mars – Uptown Funk –Performance (advanced & extended chords) developing ensemble musicianship 	<ul style="list-style-type: none"> Using Ableton Live to sequence a multi-track arrangement (level 2 & 3) Using effects and audio editing (Audacity) MIDI editing How to ‘mix and master’ Sampling 	<ul style="list-style-type: none"> Theory work on pitch & rhythm Stylistic feature exploration unit: Choose 6 styles to explore from: <ul style="list-style-type: none"> Baroque, Classical, Romantic, Modern Classical, Jazz, classic Rock, Metal, Hip Hop, Blues, Samba, Reggae, Soul, 20th film, 	<ul style="list-style-type: none"> Composing for multiple instruments Song analysis: Creating melodies from chord patterns Using Sibelius/flat.io to compose for ensembles 	<ul style="list-style-type: none"> History of Toto and Rock music from the 1980s Toto – Africa performance project Rudimentary analysis of Toto – Africa (to prepare for deep analysis at KS4) 	<ul style="list-style-type: none"> Introducing looping as a performance technique Using Ableton Push Layering music Working with textures and chords and Polyrhythms Vocal & instrumental improvisation Remixing Ed Sheeran and Dua Lipa
Skills Developed (KS3 to KS4)					
<ul style="list-style-type: none"> Singing – Are students able to sing in tune, with expression, with fluency, in harmony etc. Composing – Are students able to compose to the demands of a brief, use effective harmonic and rhythmic devices, compose an idiomatic response to a stimulus etc. Improvising – Improvise a basic musical response, improvise with an awareness of mood and effect etc. Performing – Perform effectively on their own, as an ensemble, fluently and musically etc. Critical Engagement – Are students able to refine their own music, justify choices, discuss and critique appropriately etc. SMSC – Can the student engage in purposeful rehearsal techniques, encourage others to articulate views, develop resilience to setbacks etc. 					
Knowledge Developed					
<ul style="list-style-type: none"> Instrumental technique Structure Improvisation Rehearsal technique Tablature Sequencing Extended Chords 	<ul style="list-style-type: none"> Structure Improvisation Piano navigation Sequencing Piano roll editing Bars, Beats & Phrases Rhythm & Pulse Effects Sampling 	<ul style="list-style-type: none"> Music History Structure Rhythm and Pulse Notation Instrumentation (& history) Ensemble structure 	<ul style="list-style-type: none"> Notation Structure Bars, Beats & Phrases Instrumentation Ensemble structure 	<ul style="list-style-type: none"> Music History Music Technology: <ul style="list-style-type: none"> Effects, Mixing, Mastering, Bouncing, ADT, Splicing, Sequencing, Instrumentation, Sound Synthesis Notation Extended Chords 	<ul style="list-style-type: none"> Looping Music Technology Textures Chords Polyrhythms Improvisation Structure Instrumentation

Year 10 & 11: Listening to specific set works such as Bach’s Badinerie and songs by Toto are central to the pupils’ understanding of how particular styles are created.

Stylistic studies are divided into early and late Western Classical styles, building on previous studies as well as new modules on folk music and popular music. By the end of the course, they will be fluent in the use of subject specific terminology and able to identify music of a variety of different styles, providing supporting evidence for features of each.

Work on composition provides opportunities for pupils to apply what they have learnt from the study of exemplar material and the music of famous composers to their own creative work.

The fundamental building blocks ‘flight pathed’ from KS3 are fully explored and appropriately applied to their own composition work, expressed through the confident and detailed use of standard notation. Students will have developed their performance skills, with support from their peripatetic teacher. This will enable them to communicate pieces of music, ensuring they give the performance a real sense of direction and an understanding of stylistic traits.

For those pupils following the Music Technology pathway, performances will take place in the form of a sequenced arrangement using the ‘Mixcraft’ or ‘Ableton’ software. MIDI and a variety of virtual instruments will be utilised in order to ‘realise’ their arrangement.

Year 10

Theoretical Basics	Starting Composition	Developing Compositional Techniques	Stylistic Analysis & Performance Preparation	Composition 1
Content				
<ul style="list-style-type: none"> Ensemble performance – Whole class arranging Major key signatures Time signatures Bass clef DRIPMAT listening technique (listening grids) How to listen – extending technique from KS3 	<ul style="list-style-type: none"> Using chords, inversions & textural layout Voice leading Set Works: <ul style="list-style-type: none"> Bach: How to read a score Transposition The Classical Orchestra Toto: Listen & analyse two songs 	<ul style="list-style-type: none"> Writing longer melodies 16 bar phrasing Developing motifs Working with melodic fragments and intervals Toto continued: Analyse two more tracks from 1980s Rock Developing knowledge organisers 	<ul style="list-style-type: none"> How the main musical features change from the Baroque period through to the 20th Century. Preparation for performance assessment How the performances are marked. Exemplar material – pupils mark past student work. Aural dictation and unseen listening preparation Essay question technique; tackling the Bach and Toto questions Preparing for the performance component 	<ul style="list-style-type: none"> Exemplar material for free composition. Analyse and mark past student work with class. Research and exploration of intended stylistic choice. Approaching the required features of the composition. Begin work on free composition. Related listening

Skills Developed (KS3 to KS4)

- Singing** – Are students able to sing in tune, with expression, with fluency, in harmony etc.
- Composing** – Are students able to compose to the demands of a brief, use effective harmonic and rhythmic devices, compose an idiomatic response to a stimulus etc.
- Improvising** – Improvise a basic musical response, improvise with an awareness of mood and effect etc.
- Performing** – Perform effectively on their own, as an ensemble, fluently and musically etc.
- Critical Engagement** – Are students able to refine their own music, justify choices, discuss and critique appropriately etc.
- SMSC** – Can the student engage in purposeful rehearsal techniques, encourage others to articulate views, develop resilience to setbacks etc.

Knowledge Developed (across the year)

Harmony & Tonality	Melody	Texture	Timbre	Rhythm	Technique
<ul style="list-style-type: none"> Root position Inversions Triads Modes Tonality: key signatures Major/Minor Tonic/Dominant Modulation Relative keys 	<ul style="list-style-type: none"> Sequence, Phrasing Scales Arpeggio Conjunct & Disjunct Chromaticism Diatonic Intervals 	<ul style="list-style-type: none"> Melody & Accompaniment Homophonic Monophonic Polyphonic A-cappella 	<ul style="list-style-type: none"> Extended instrumental families – e.g. Bass Clarinet, Cor Anglais etc. Voices & Ranges Development of the Orchestra 	<ul style="list-style-type: none"> Syncopation Dotted notes, Stabs Swung rhythm and feel Simple & Compound, Cross rhythm 	<ul style="list-style-type: none"> Pizzicato Arco Strum Pick Tremolo Double Stop Effects

Year 11

Composition 1	Revision & Mock Preparation	Composition 2	Performance Exams and Recital Evening	REVISION / Exam	
Content					
<ul style="list-style-type: none"> Main period for work on composition 1. The content of this half term varies depending on what each individual chooses as their project <p>Group Tasks:</p> <ul style="list-style-type: none"> Orchestration Jazz & Extended chords Atmosphere creation 	MOCK EXAMINATION <ul style="list-style-type: none"> Following the mock, student performance will be reviewed and the results of this will focus listening component preparation. 	<ul style="list-style-type: none"> Main period for work on composition 2. The content of this half term varies depending on what each individual chooses as their focus from the exam board. <p>Group Tasks:</p> <ul style="list-style-type: none"> Composing for a specific genre –How to approach the composition 	<ul style="list-style-type: none"> Preparation for final performance recordings RECITAL EVENING – All students will be recorded during this evening, regardless of any other recordings having taken place. Final exam performance recordings if necessary 	<ul style="list-style-type: none"> Final touches to composition. Print. Final Logs. Realisations and recordings All focus now is on the listening exam. Practise longer answer questions 'Past papers' Students ask for work on specific topics. Any weak areas targeted. <p>LISTENING EXAM</p>	(Year 11 Leave)

Skills Developed (KS3 to KS4)

- Singing** – Are students able to sing in tune, with expression, with fluency, in harmony etc.
- Composing** – Are students able to compose to the demands of a brief, use effective harmonic and rhythmic devices, compose an idiomatic response to a stimulus etc.
- Improvising** – Improvise a basic musical response, improvise with an awareness of mood and effect etc.
- Performing** – Perform effectively on their own, as an ensemble, fluently and musically etc.
- Critical Engagement** – Are students able to refine their own music, justify choices, discuss and critique appropriately etc.
- SMSC** – Can the student engage in purposeful rehearsal techniques, encourage others to articulate views, develop resilience to setbacks etc.

Knowledge Developed (across the year)

Harmony & Tonality	Melody	Texture	Timbre	Rhythm	Technique
<ul style="list-style-type: none"> Modal Non-diatonic Whole tone, Enharmonic Cadences: perfect, plagal, Imperfect, interrupted Dominant 7th Pentatonic 	<ul style="list-style-type: none"> Passing Note Fragmentation Diminution Augmentation Acciaccatura, Enharmonic Ornamentation – trill, turn, mordent etc. 	<ul style="list-style-type: none"> Antiphonal Imitation Heterophonic Homophonic Monophonic Canonic Counterpoint Doubling 	<ul style="list-style-type: none"> Mutes Guitar effects Reverb Wah-wah Distortion Overdrive Delay Phase and Flange 	<ul style="list-style-type: none"> Hemiola Rubato Tempi Anacrusis Scotch Snap Additive rhythm 	<ul style="list-style-type: none"> Flutter Hand Stop Vibrato Col legno

'Terminology Flight Path' at a glance

The table below highlights some of the key terminology used in each year. This isn't exhaustive, however all pupils should aim to have a good understanding of each term by the end of each year. Pupils in Year 7 for example learn rhythmic basics but by the time they reach Year 10 they should have a deeper understanding of the term and its uses.

7	8	9	10	11
<p>Elements of Music: Tempo Dynamic Pitch Texture Duration Silence Timbre Rhythm</p> <p>Notation: Time Signature Stave Treble Clef Semibreve Minim Crotchet Quaver Dotted note Flat & Sharp Ascending & Descending</p> <p>Timbre: Woodwind: Flute, Clarinet, Oboe, Bassoon, Piccolo Brass: Trumpet, Trombone, Horn, Tuba</p>	<p>Blues: 12 bar blues Chord Improvisation Riff Walking Bass Call & Response</p> <p>Film: Pedal Ostinato Cluster chord Chromatic Motif, Leitmotif Scale, Mickey-Mousing Italian dynamics- ff,f,mf,mp,p,pp, crescendo, diminuendo Italian tempi – Presto, Allegro, Moderato, Andante, Largo Articulation – Staccato / Legato Major & Minor</p> <p>Timbre: Strings: Violin, Viola, Cello, Bass, Harp Percussion: Snare, Timpani, Congas, Bongos, Glock, Xylophone, Toms, Hi-hat</p>	<p>Harmony: Major Minor</p> <p>Styles: Baroque, Classical, Romantic, Modern, Blues, Rock, Jazz Pop, Reggae, Hip Hop, Tango, Samba, Country</p> <p>Notation: Time Signature – 6/8 Bass Clef</p> <p>Texture: Unison, Octaves</p> <p>Timbre: Ensembles: orchestra, brass band, wind band, jazz band, rock band</p> <p>Form: Binary, Ternary, Rondo, Verse, Chorus, Bridge, Intro, Outro, Coda</p>	<p>Harmony/Tonality: Root position Inversion Triad Modal Tonality – key sig major/min / tonic / dominant / modulation / relative keys</p> <p>Melody: Sequence, Phrasing Scalic, Arpeggio Conjunct, Disjunct Chromaticism, Diatonic Intervals 1-8 / Maj/Min</p> <p>Texture: Melody & Accompaniment Homophonic Monophonic Polyphonic, Acappella</p> <p>Timbre: Extended families – e.g., bass clarinet, Voices Development of orchestra</p> <p>Rhythm: Syncopation, Dotted, Stab Swung, Simple & Compound, Cross rhythm</p> <p>Technique: Pizzicato, Arco, strum, pick Tremolo, Double stop, Effects</p>	<p>Harmony/Tonality: Modal, Non-diatonic Whole-tone, Enharmonic Cadences: perfect, plagal, Imperfect, interrupted Dominant 7th, Pentatonic</p> <p>Melody: Passing Note Fragmentation Diminution Augmentation Acciaccatura, Enharmonic Ornamentation – trill, turn, mordent etc.</p> <p>Texture: Antiphonal, Imitation Heterophonic, Canonic, Counterpoint, Doubling</p> <p>Timbre: Mutes Guitar effects – reverb, wah-wah, distortion, overdrive, delay</p> <p>Rhythm: Hemiola, Rubato, Tempi Anacrusis, Scotch Snap Additive rhythm</p> <p>Technique: Flutter, Hand Stop, Vibrato, Col legno</p>

'Skills Flight Path' at a glance

In order to develop their knowledge and understanding of music, pupils are given a wide range of opportunities to compose, appraise and perform across both Key Stage 3 and 4.

7	8	9	10	11
<p>Rhythm & Pulse: Find & clap the main pulse Memorise and clap back short rhythms Clap simple printed rhythms Clap & improvise rhythms to a pulse Improvise rhythms - set lengths</p> <p>Melody (Keyboard): Be able to find the position of notes quickly on the keyboard Perform short melodic lines (note range 5-8 notes) on the keyboard. Perform melody to 'Rocky'</p> <p>Chords (Ukulele): Perform basic ukulele strumming in time. Perform 2, 3 and 4 chord patterns on ukulele. Perform chords for ukulele piece in time with backing & in ensemble Perform chords to 'Rocky'</p> <p>Theory & Notation: Understand and read rhythmic notation of 4,2,1,1/2 lengths. Understand & read pitched notation in treble clef Find & name notes on the piano keyboard (white & black) Understand and read basic tab notation for ukulele</p> <p>Listening: Identify the use of tempo, dynamic, pitch, texture, duration, timbre & describe in basic terms. Identify the following instruments by picture and by sound (principally in solo presentation) Woodwind: Flute, Clarinet, Oboe, Bassoon, Piccolo Brass: Trumpet, Trombone, Horn, Tuba Strings: Violin, Cello, Bass, Harp.</p>	<p>Keyboard: Perform single finger chords for the blues pattern in time Perform 3 finger chords for blues pattern (in time) Play a blues riff Improvise over the blues</p> <p>Ukulele/Guitar: Perform 12 bar blues chords on guitar / bass guitar (also drums). Perform a blues Riff Perform ukulele song with more difficult chords &/or wider range of chords Play ukulele using 8 chords</p> <p>Composition: Compose a blues riff Compose a Blues song in group Compose a short extract featuring an ostinato & pedal Compose music to 2 film clips employing the following features: Cluster chord, Chromaticism, Motif, Mickey-Mousing, scale, ostinato & pedal.</p> <p>Theory: Employ the following in class discussion and listening work: Italian dynamics- ff,f,mf,mp,p,pp, crescendo, diminuendo Italian tempi – Presto, Allegro, Moderato, Andante, Largo Articulation – Staccato / legato</p> <p>Listening: Give detail on the use of tempo, dynamic, pitch, texture, duration, timbre & describe using specific terminology (see above theory). Identify the following additional instruments by picture and by sound - Percussion: Snare, Timpani, Congas, Bongos, Glock, Xylophone, Toms, Hi-hat</p>	<p>Keyboard: Perform pieces with up to 6 chords. Use 2 hands in performance.</p> <p>Ukulele/Guitar/ Keyboard/drums: Perform an individual part in a rock band song. Hold an individual line in a performance. Teach another pupil your part.</p> <p>Composition: Compose new rhythms for a pre-written song using Sibelius software Compose an entirely new melody to given backing</p> <p>Theory & Notation: Reading and understanding of varied time signatures Reading of notation in bass clef Understanding the following forms - Binary, Ternary, Rondo, Verse, Chorus, Bridge, Intro, Outro, Coda</p> <p>Listening: Identifying the following ensembles by picture and sound - orchestra, brass band, wind band, jazz band, rock band, string quartet Identify the main traits of the following styles: Baroque, Classical, Romantic, Modern, Blues, Rock, Jazz, Pop, Reggae Hip Hop, Tango, Samba, Country</p> <p>Begin to identify main instruments within ensemble context</p>	<p>Specialist Instrument: At this point, instrumental skills relate directly to each pupil's specialist instrument. We work with peripatetic staff to develop: Technical skills Stylistic interpretation Expression & musicality</p> <p>Aural Skills: Dictate short melodic phrases by ear. Dictate rhythmic phrases by ear. Identify chords (I, IV, V) by ear</p> <p>Composition: Create and use chords in various inversions / layouts Develop skills in employing varying textures Develop ability to construct an effective melody line & to re-use motivic ideas To score for a wide variety of instruments in effective way To capture specific styles</p> <p>Listening: Identify the following by ear: Rhythm - Syncopation, Dotted, Stab, Swung, Simple & Compound, Cross rhythm Melody - Sequence, Phrasing Scalic, Arpeggio, diatonic, Chromaticism, Conjunct, disjunct, Intervals 1-8 / Maj/Min Texture - Melody & Accompaniment Homophonic Monophonic Polyphonic a cappella Timbre - full range of instruments Techniques - Pizzicato, Arco, strum, pick, Tremolo, Double stop, Effects Identify all previous instruments in more difficult presentation – so cello within a string orchestra or within large ensemble. Identify instruments while they employ specific techniques.</p>	<p>Specialist Instrument: Continued development of Y10 skills.</p> <p>Aural Skills: Dictate longer melodic phrases by ear. Dictate rhythmic phrases by ear. Identify modulations to 4 most closely related keys Identify 4 cadences</p> <p>Composition: Create music to specific briefs Create well-structured longer pieces (2-3min) Employ idiomatic features for chosen styles Develop melodic ideas Employ more complex harm (extended chords, dissonance)</p> <p>Listening: Identify the following by ear: Rhythm - Hemiola, Rubato, Tempi Anacrusis, Scotch Snap Additive rhythm Melody - Passing Note Fragmentation Diminution Augmentation Acciaccatura, Enharmonic Ornamentation Harmony - Modal Non-diatonic Whole tone, Enharmonic Cadences: perfect, plagal, Imperfect, interrupted Dominant 7th, Pentatonic Texture - Antiphonal, Imitation Heterophonic, Canonic, Counterpoint, Doubling Timbre & Tech - Mutes Guitar effects – reverb, wah-wah, distortion, overdrive, delay, Flutter, Hand Stop, Vibrato, Col legno Adapted sounds and techniques. E.g. Leslie on organ, double stopped strings, hand stopped horn</p>

Impact & Attainment

Curriculum design is never a static process, and the music department curriculum is no exception. The Music Department are keen to deliver a curriculum that has the breadth to give pupils a broad understanding of the world of music, encouraging them to take interest in music from a wide range of genres and giving pupils the opportunity to both perform and compose. The curriculum also aims to have the depth and detail to prepare pupils for a future in music education and beyond. A large proportion of our musicians continue to college to study both Music and Music Technology, as well as other areas within the scope of music and media. Consistent, high-quality teaching also results in excellent pupil attainment at KS4. Units of work are flexible so that formative assessment is effective, revisiting terminology and giving pupils more time to develop skills where necessary. Last year, two of our highest performing pupils achieved over **three** and **four** grades higher than pupils with their equivalent starting point at other schools.

The ensembles at Broughton contribute to the school and local community through a number of concerts per year including both the Christmas and Summer concerts, and performances in the community. Our ensembles also toured a number of venues in Salzburgerland, Austria in summer 2023. Pupils had the opportunity to perform and represent the school in the Mirabel Gardens, outside Mozart's birthplace in Salzburg and also in Zell-am-See.

The music department also regularly links with local primary schools and colleges. Pupils have taken part in workshops at Cardinal Newman College and primary pupils visit Broughton to take part in whole class music lessons. Members of the music department also aim to visit the feeder primary schools to deliver samba and singing workshops during the summer term in order to encourage uptake of music in KS2.

We are incredibly proud of our offering here at Broughton. Numbers at GCSE are high in comparison with other North West schools while our examination results are consistently good with many pupils gaining higher grades than their peers in other schools. This is testament to the quality of the curriculum on offer at Broughton.