

MUSIC CURRICULUM OVERVIEW



Aims

*Music is experienced by most of us in our daily lives, whether live or recorded, acoustic or electronic, broadcast, streamed or downloaded, on film, television or radio. Given its importance, everyone therefore should be given the opportunity to understand and appreciate music.

*The teaching and learning of music at Tiffin School is designed to develop in pupils the three key skills required to experience music with understanding: the skills of performing, composing and appraising (through listening and analysis).

*Accordingly, these three key skills form the core of the KS3, KS4 and KS5 curricular and co-curricular music provision, also reflecting the Edexcel GCSE and A-level courses (of which, 30% assesses performing, 30% composing and 40% appraising).

Reach

*Every pupil studies curricular music in Years 7-9, preparing them to select GCSE Music as an option in Years 10-11, and A level Music in Years 12-13.

*Many pupils also study music through the school's significant co-curricular provision which includes:

*Individual music lessons, promoted to and subsidised for new pupils;

*Participation in weekly co-curricular ensemble rehearsals, including choirs, orchestras and bands;

*Performing opportunities at all (including the highest) levels, alongside professional ensembles including the LSO, LPO, ENO, Philharmonia, Royal Opera, on national media including Classic FM, BBC, ITV and on tour around the world.

Content

*Accordingly, every pupil performs music, first singing as a member of his Year 7 form and year group choirs, then playing keyboards and singing during curricular lessons. KS4-5 music students regularly perform and record GCSE and A-level performing coursework from which their final submissions are selected.

*In addition, all pupils are strongly encouraged to perform music outside the classroom through the school's significant co-curricular provision.

*Every pupil composes music, initially studying and closely imitating model compositions from a wide range of genres, progressing to compose with increasing knowledge, experience and (accordingly) freedom over time.

*Every pupil appraises music through listening and analysis, developing language to identify and explain musical features and their significance, informing their own music making as composers and performers.

Balance

*The nationwide convention for advanced musicians to develop their performing skills through co-curricular teaching and learning is evident among almost all Tiffin pupils opting to study GCSE and A-level Music.

*Accordingly, as the Tiffin music course progresses, curricular teaching and learning focuses increasingly on the remaining key skills of composing and appraising.

Support

*SEND pupils are supported by the wide range of learning activities which form the curricular and co-curricular music programme, making music accessible to all.

*Learning activities involving visual, listening, kinaesthetic, speaking, singing, writing and notating are balanced in the curriculum to suit SEND pupils' wide range of learning styles and needs.

*SEND pupils are supported through coursework clinics offered every day after school until 6:30pm.

*SEND pupils are supported through bespoke, step-by-step, instantly accessible online resources, leading pupils through the key learning activities in [Y7](#), [Y8](#), [Y9](#), [GCSE](#) and [A level](#).

*SEND pupils are supported through scaffolded resources, commonly: templates for writing (including example sentences, missing words and word banks), bespoke online listening activities giving instant, automated feedback and performing resources with in-built learning gradients.

Delivery

*Music teaching and learning at Tiffin School aims to develop in pupils the three key skills required to make music with understanding: the skills of performing, composing and appraising (through listening and analysis).

*Accordingly, these three key skills form the core of the KS3, KS4 and KS5 curricular and co-curricular music provision, also reflecting the Edexcel GCSE and A-level courses (of which, 30% assesses performing, 30% composing and 40% appraising).

*All music lessons at Tiffin School are taught by specialist music staff, qualified in the subject to degree/conservatoire level or beyond.

*The Tiffin music department website, which is used to present, organise and access the department's key teaching and learning resources, helps to create a clear path for staff and pupils through each topic alongside links to extension and related activities.

*Within the music curriculum, every pupil performs music, first singing as a member of his Year 7 form and year group choirs, then playing keyboards and singing during curricular lessons. KS4-5 music students regularly perform and record GCSE and A-level performing coursework from which their final submissions are selected.

*In addition, all pupils are strongly encouraged to perform music outside the classroom through the school's significant co-curricular provision.

*Every pupil composes music, initially studying and closely imitating model compositions from a wide range of genres, progressing to compose with increasing knowledge, experience and (accordingly) freedom over time.

*Every pupil appraises music through listening and analysis, developing language to identify and explain musical features and their significance, informing their own music making as composers and performers.

KS3 MUSIC CURRICULUM



	Year 7	Year 8	Year 9
Autumn Term 1	<p>1. Introduction to musical instruments: inspiring participation beyond the classroom.</p> <p>2. Inter-Form Choir Competition preparation</p> <p>3. Rhythm (a) clapping rhythms (b) notating rhythms (c) layered ostinato composition</p>	<p>1. Pentatonic melodies: Bartok Dance Suite 'folk' dance with pentatonic world music.</p> <p>(a) Sight-singing world pentatonic melodies: Africa, America, China, Hungary and Scotland</p> <p>(b) Listening: Bartok Dance Suite 'folk' dance with pentatonic world music.</p> <p>(c) Notating pentatonic pitches and rhythms revision</p> <p>(d) Composing a pentatonic folk dance</p>	<p>1. Ground bass</p> <p>(a) Ground bass performing: Pachelbel Canon, Stand By Me</p> <p>(b) Pitches, chords and key signatures</p> <p>(c) Ground bass / 4 chord song composition</p>
Autumn Term 2	<p>4. Musical instrument demonstrations and tasters</p> <p>5. Pitch (a) sight-singing pitches (b) notating pitches</p>	<p>2. Chromatic melodies: Bartok Dance Suite 'evil' dance</p> <p>(a) Listening: Bartok Dance Suite 'evil' dance</p> <p>(b) Composing a chromatic 'evil' dance</p> <p>(c) Listening: Bartok Dance Suite comparison of movements</p>	<p>2. Ground bass continued</p> <p>(a) Ground bass / 4 chord song composition continued</p> <p>(b) Solo performance</p>
Spring Term 1	<p>6. School Concert Year 7 Chorus and Orchestra performance preparation</p> <p>7. Introduction to keyboards: performing a melody (Frere Jacques)</p> <p>8. Melody writing: composing question and answer melodies</p> <p>9. Class concert solo performance</p>	<p>3. Opera: Bizet Carmen</p> <p>(a) Listening: the characters and plot of Bizet's Carmen</p> <p>(b) Performing: the toreador song (voice) and prelude (keyboard)</p> <p>(c) Habanera composition: using major and minor keys</p> <p>4. Class concert solo performance</p>	<p>3. Minimalism</p> <p>(a) Listening: Steve Reich and Philip Glass</p> <p>(b) Minimalism composition</p>
Spring Term 2	<p>10. School Concert Jazz Cantata preparation continued</p> <p>11. Instruments of the orchestra: Britten Young Person's Guide to the Orchestra</p>	<p>5. Opera: Bizet Carmen continued</p> <p>(a) Listening and analysis: Carmen Prelude</p> <p>(b) Entr'acte composition: combining melodies and broken chords</p>	<p>4. The Blues</p> <p>(a) Performing: improvising and the 12-bar blues chord sequence</p> <p>(b) Listening and analysing: Louis Armstrong West End Blues</p> <p>(c) Composing: Blues Song 'I Woke Up This Morning...'</p>
Summer Term 1	<p>12. Listening and appraising exam practice and revision.</p> <p>13. The elements of music</p>	<p>6. Listening and appraising exam practice and revision.</p> <p>7. The Classical Era</p> <p>(a) Performing Welcome Marches by Salieri and Mozart</p> <p>(b) Listening and analysing: comparing Welcome Marches by Salieri and Mozart</p>	<p>5. Solo performance</p> <p>6. Listening and appraising exam practice and revision.</p>
Summer Term 2	<p>14. Programme music: 'mood' composition</p>	<p>8. The Classical Era continued</p> <p>(c) Variations on a Classical march composition: improving Salieri's march through variations</p>	<p>7.(a) Battle of the Bands group composition/ arrangement, rehearsal and performance.</p> <p>7.(b) Bandlab electronic music composition and sequencing.</p> <p>8. The most influential musicians of all time: listening, research and presentation.</p>

KS4 MUSIC CURRICULUM



	Year 10	Year 11
Autumn Term 1	<p>1. Performing: (a) Solo performance (b) Introduction to ensemble performance</p> <p>2. Composing: Draft composition 1 – Theme and Variations</p> <p>3a. Set Works & Comparison: Area of Study 1 set works</p> <p>3b. Unfamiliar Listening: (a) Unfamiliar listening with skeleton score: identifying instruments, keys, cadences, melodic and harmonic devices (b) Musical dictation</p>	<p>1. Performing: Solo performance</p> <p>2. Composing: Final composition 1, composing to a brief (released Sep), using material from draft compositions.</p> <p>3a. Set Works & Comparison: (a) Area of Study 4 set works</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>
Autumn Term 2	<p>1. Performing: Ensemble performance</p> <p>2. Composing: Draft composition 1 – Theme and Variations</p> <p>3a. Set Works & Comparison: (a) Area of Study 1 set works (b) Comparison of AoS1 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: (a) Unfamiliar listening with skeleton score (b) Musical dictation</p>	<p>1. Performing: Ensemble performance</p> <p>2. Composing: Final composition 1, composing to a brief (released Sep), using material from draft compositions.</p> <p>3a. Set Works & Comparison: (a) Area of Study 4 set works (b) Comparison of AoS4 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>
Spring Term 1	<p>1. Performing: Solo performance</p> <p>2. Composing: Draft composition 2 – Musical Theatre / Pop Song</p> <p>3a. Set Works & Comparison: Area of Study 2 set works</p> <p>3b. Unfamiliar Listening: (a) Unfamiliar listening with skeleton score: identifying instruments, keys, cadences, melodic and harmonic devices (b) Musical dictation</p>	<p>1. Performing: Solo performance</p> <p>2. Composing: Final composition 2, free composition, based on draft composition(s).</p> <p>3a. Set Works & Comparison: (a) Area of Study 1-4 practice listening questions (b) Comparison of AoS1-4 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>
Spring Term 2	<p>1. Performing: Ensemble performance</p> <p>2. Composing: Draft composition 2 – Musical Theatre / Pop Song</p> <p>3a. Set Works & Comparison: (a) Area of Study 2 set works (b) Comparison of AoS2 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>	<p>1. Performing: Ensemble performance</p> <p>2. Composing: Final composition 2, free composition, based on draft composition(s).</p> <p>3a. Set Works & Comparison: (a) Area of Study 1-4 practice listening questions (b) Comparison of AoS1-4 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>
Summer Term 1	<p>1. Performing: Solo performance</p> <p>2. Composing: Draft composition 3 – Minimalism / Serialism</p> <p>3a. Set Works & Comparison: Area of Study 3 set works</p> <p>3b. Unfamiliar Listening: (a) Unfamiliar listening with skeleton score: identifying instruments, keys, cadences, melodic and harmonic devices (b) Musical dictation</p>	<p>3. Listening and Appraising: Areas of Study 1-4 practice listening and essay questions</p> <p>3a. Set Works & Comparison: (a) Area of Study 1-4 practice listening questions (b) Comparison of AoS1-4 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>
Summer Term 2	<p>1. Performing: Ensemble performance</p> <p>2. Composing: Draft composition 3 – Minimalism / Serialism</p> <p>3a. Set Works & Comparison: (a) Area of Study 3 set works (b) Comparison of AoS3 set works with unfamiliar related works (see appendix 4)</p> <p>3b. Unfamiliar Listening: Unfamiliar listening with skeleton score & musical dictation</p>	

KS5 MUSIC CURRICULUM



	Year 12		Year 13
Autumn Term 1	<p>1. Performing/musical dictation: Practice recorded solo performances (6-10 minute recital, Grade 6/7 difficulty level = 10-20/60 additional marks, minimum 2 audience members).</p> <p>2. Composing: Composition 1 to a brief (1, 2 or 3) – applying classical, functional harmony and tonality</p> <p>3a. Area of Study 1 Vocal Music Set Works: listening, analysis and comparison with unfamiliar related works (see appendix 4)</p> <p>3b. Area of Study 2 Instrumental Music: listening, analysis and comparison with unfamiliar related works (see appendix 4)</p>		<p>1. Performing/musical dictation: Practice recorded solo performances (8-12 minute recital, Grade 7/8 difficulty level = 10-20/60 additional marks, minimum 2 audience members).</p> <p>2a. Composing: Composition to a brief or free composition</p> <p>2b. Compositional Techniques: Introduction to rules of harmonisation in the style of J.S. Bach</p> <p>3a. Area of Study 1 Vocal Music Set Works: listening, analysis and comparison with unfamiliar related works (see appendix 4)</p> <p>3b. Area of Study 2 Instrumental Music Set Works: listening, analysis and comparison with unfamiliar related works (see appendix 4)</p>
Autumn Term 2	<p>1. Performing/musical dictation: (a) Practice recorded solo performances (b) Melodic and rhythmic dictation exercises</p> <p>2. Composing: Composition 1 to a brief (1, 2 or 3) – applying classical, functional harmony and tonality</p> <p>3a. Area of Study 3 Music for Film Set Works: listening, analysis and comparison with unfamiliar related works</p> <p>3b. Area of Study 4 Popular Music & Jazz Set Works: listening, analysis and comparison with unfamiliar related works</p>		<p>1. Performing/musical dictation: (a) Practice recorded solo performances (b) Melodic and rhythmic dictation exercises</p> <p>2a. Composing: Composition to a brief or free composition</p> <p>2b. Compositional Techniques: exercises in harmonising chorale melodies in the style of J.S. Bach</p> <p>3a. Area of Study 3 Music for Film Set Works: listening, analysis and comparison with unfamiliar related works</p> <p>3b. Area of Study 4 Popular Music and Jazz Set Works: listening, analysis and comparison with unfamiliar related works</p>
Spring Term 1	<p>1. Performing/musical dictation: Practice recorded solo performances</p> <p>2. Composing: Composition 2 to a brief (1-6) or free composition</p> <p>3a. Area of Study 5 Fusions Set Works: listening, analysis and comparison with unfamiliar related works</p> <p>3b. Area of Study 6 New Directions Set Works: listening, analysis and comparison with unfamiliar related works</p>		<p>1. Performing/musical dictation: Practice recorded solo performances</p> <p>2a. Composing: Composition to a brief or free composition</p> <p>2b. Compositional Techniques: exercises in harmonising chorale melodies in the style of J.S. Bach</p> <p>3a. Area of Study 5 Fusions Set Works: listening, analysis and comparison with unfamiliar related works</p> <p>3b. Area of Study 6 New Directions: listening, analysis and comparison with unfamiliar related works</p>
Spring Term 2	<p>1. Performing/musical dictation: (a) Practice recorded solo performances (b) Melodic and rhythmic dictation exercises</p> <p>2. Composing: Composition 2 to a brief (1-6) or free composition</p> <p>3a. Areas of Study 1, 3, 5 revision: (a) set works practice listening questions (b) study of related works (c) set works practice analysis essays, referencing related works</p> <p>3b. Areas of Study 2, 4, 6 revision: (a) set works practice listening questions (b) study of related works (c) set works practice analysis essays, referencing related works</p>		<p>1. Performing/musical dictation: (a) Practice recorded solo performances (b) Melodic and rhythmic dictation exercises</p> <p>2a. Composing: Composition to a brief or free composition</p> <p>2b. Compositional Techniques: exercises in harmonising chorale melodies in the style of J.S. Bach</p> <p>3a. Areas of Study 1, 3, 5 revision: (a) set works practice listening questions (b) study of related works (c) set works practice analysis essays, referencing related works</p> <p>3b. Areas of Study 2, 4, 6 revision: (a) set works practice listening questions (b) study of related works (c) set works practice analysis essays, referencing related works</p>
Summer Term 1	<p>1. Musical dictation: Melodic and rhythmic dictation exercises</p> <p>2. Composing: Compositions 1 & 2 finalised and submitted</p> <p>3a. Areas of Study 1, 3, 5 revision continued. Practice comparison with unfamiliar related works.</p> <p>3b. Areas of Study 2, 4, 6 revision continued. Practice comparison with unfamiliar related works.</p>		<p>1. Musical dictation: Melodic and rhythmic dictation exercises</p> <p>2a. Composing: Composition to a brief or free composition</p> <p>2b. Compositional Techniques: exercises in harmonising chorale melodies in the style of J.S. Bach</p> <p>3a. Areas of Study 1, 3, 5 revision continued. Practice comparison with unfamiliar related works.</p> <p>3b. Areas of Study 2, 4, 6 revision continued. Practice comparison with unfamiliar related works.</p>
Summer Term 2	Consolidating knowledge, enrichment and progression activities	Consolidating knowledge, enrichment and progression activities	