

### Curriculum Sequencing Overview – Year 7 Music

Week	1	2	3	4	5	6	7	8
<b>Unit Theme and Assessed Knowledge/ Skills</b>	Unit 1: Baroque era To learn about the music provision at Stanchester and expectations for music lessons	Unit 1: Baroque era To understand the cultural context of the Baroque era	Unit 1: Baroque era To identify instruments and composers from the Baroque era	Unit 1: Baroque era To learn to read and play bass clef notation.	Unit 1: Baroque era To learn to read and play treble clef notation.	Unit 1: Baroque era To learn what structure means within a composition	Unit 1: Baroque era To create a sung chorus for a Baroque inspired Rap song	Unit 1: Baroque era To rehearse and perform Baroque inspired raps and to assess group skills
<b>Lesson Topics Sequence &amp; Content</b>	A reminder of expectations for music lessons A discussion about key skills learnt through music.  An introduction to peripatetic music lessons and the music clubs which are on offer.  KO words for this term.	A listening and analysis exercise An introduction to what the Baroque era is and what the music sounds like.  A discussion about key events in the Baroque era.  <i>Task: re-enacting the lives of Baroque composers/research and presenting to the class</i>	A recap on facts from the Baroque era.  An introduction to Baroque woodwind, strings, brass and percussion instruments through listening and analysis.  <i>Task: to play Pachelbel's Canon melody on the keyboards in the right hand.</i> <i>Extension: to add different rhythms using minims/crotchets/quavers with partner or class.</i>	A recap on key words from the previous lesson.  An introduction to note values chart.  Introduce bass clef and note identification.  <i>Task: to play bass part of Pachelbel's Canon.</i> <i>Extension: to add different rhythms using minims/crotchets/quavers with partner or class.</i>	A recap on note values. An introduction to performance directions.  <i>Task: to play Pachelbel's Canon putting both left and right hand together with their partner.</i> <i>Extension: to play a new treble clef melody 2</i>	A recap on note values and notation.  An introduction to compositional structures Listening and analysis of modern songs.  <i>Task: working in small groups to create their own rap to go over Pachelbel's canon, focusing on structure.</i>	A recap on structure and rap song style.  Further exploration into rap, listening to examples. (Coolio 'Sing I'll See You')  <i>Task: to continue working on Rap to go over Pachelbel's canon.</i>	A recap on what makes a good performance.  A discussion about ways to enhance performances.  <i>Task: to compose and perform a rap in small groups.</i> <i>Task: Group skills are to be assessed</i>
<b>Key Assessments</b>	<b>Aural skills:</b> Informal assessment: working out the notes of a simple melody	<b>Listening/research skills:</b> Informal assessment	<b>Performing skills:</b> Informal assessment: working out the notes of a simple melody	<b>Performing skills:</b> Informal assessment: working out the notes of a simple bass line	<b>Performing/ensemble skills:</b> self-assessment: working together to play notes of a simple melody	<b>Composing skills:</b> Informal assessment: creating a Rap composition	<b>Composing skills:</b> Informal assessment: creating a Rap composition	<b>Composing/performing skills:</b> self-assessment: ensemble skills



Week	9	10	11	12	13	14	15	16
<b>Unit Theme and Assessed Knowledge/ Skills</b>	Unit 2: Folk music To Listen to Folk Music and to identify Folk instruments	Unit 2: Folk music To sing and play a folk melody	Unit 2: Folk music To work out a Sea Shanty melody by ear.	Unit 2: Folk music To Learn about chords and play chords for Drunken Sailor	Unit 2: To sing and play the melody of various Christmas songs and self-assess	Unit 2: To learn about chords and play chords for Drunken Sailor	Unit 2: Folk music To understand and play simple rhythms which add up to 4	Unit 2: Folk music Play Drunken Sailor in small ensembles
<b>Lesson Topics Sequence &amp; Content</b>	<p>Discuss the geography of the British Isles, highlighting Scotland, Northern Ireland, England and Wales. Discover the origins of Folk Music and it's aural tradition.</p> <p>Introduction to instrumentation. Listening to Folk Music from each part of the British Isles</p> <p><i>Task: to sing along with Lavender's Blue Dilly Dilly and work out the notation on the keyboard.</i></p>	<p>Pupils will listen to a Scottish Folk song – link to Bonnie Prince Charlie 'My Bonnie lies over the ocean'.</p> <p>Explore notation and structure of the song</p> <p><i>Task: to play melody and chords on keyboard</i></p> <p><i>Extension: to play chords on the Ukulele</i></p>	<p>Re cap origins of folk music and folk music instrumentation.</p> <p>Introduce Sea Shanty Drunken Sailor – identify instruments playing.</p> <p>Clapping rhythm along to song and then looking at rhythm notation.</p> <p>Re-cap notation</p> <p><i>Task: to work out notation by ear on the keyboard and check with notation on the ppt and in books.</i></p>	<p>Pupils will discover different styles of folk music from around the British Isles and what instruments are involved. Pupils will learn about chord structures and how to create chords on the keyboard and ukuleles. Listening to a variety of examples of folk music Pupils will sing along to each song and perform to the class.</p>	<p>Pupils will listen to several Christmas songs and sing along Pupils will learn to play the melody of various Christmas songs Pupils will self-assess their singing abilities Pupils will perform songs to the class at the end of the lesson * If pupils wish to continue playing Reggae melodies they can, but will still need to assess their singing skills*</p>	<p>Pupils will recap what accompanied and unaccompanied means and structure.</p> <p>Listen to Drunken Salor song and focus on structure.</p> <p>Explore how you create a chord on a keyboard using a triad.</p> <p><i>Task: Play melody along with the chords to Drunken Sailor on keyboards</i></p> <p><i>Extension: play chords on the Ukulele.</i></p>	<p>Re-cap chords and melody – minor/major chords</p> <p>Listen to Sea Shanty 'The Wellerman Song'</p> <p>Introduce Rhythm, pulse, beat, time signature and recap rhythm notation.</p> <p><i>Task: class performance using body percussion to The Wellerman Song</i></p> <p><i>Task: create own rhythms which add up to 4 using mini whiteboards.</i></p>	<p>Re-cap rhythm notation.</p> <p>Revise performance skills and working within a group to create a well-structured piece.</p> <p><i>Task: To rehearse Drunken Sailor which includes a melody, chords, vocals and drum rhythms.</i></p>
<b>Key Assessments</b>	<b>Singing skills:</b> Informal assessment: Singing along to Folk songs from around the British Isles	<b>Performing skills:</b> Informal assessment: playing the melody of a Folk song on the keyboards/ chords on ukulele	<b>Performing skills:</b> Informal assessment: working out the notes of a Reggae song	<b>Performing skills:</b> Informal assessment: working out the notes of a Reggae song	<b>Singing skills:</b> self-assessment: of singing skills	<b>Improvising skills:</b> Informal assessment: working out the notes of a Folk song	<b>Improvising skills:</b> listening and playing rhythms along to a Folk song.	<b>Performing/ ensemble skills:</b> self-assessment: ensemble skills



Week	17	18	19	20	21	22	23	24
<b>Unit Theme and Assessed Knowledge/ Skills</b>	Unit 2: Folk music To perform Drunken Sailor as an ensemble and to self-assess performances	Unit 3: Minimalism To understand the concept of Minimalism through playing the Minimalist piece In C	Unit 3: To learn about ostinato through playing a Philip Glass Minimalist piece	Unit 3: To understand "Phasing technique" through clapping a piece by Steve Reich	Unit 3: To create a piece of music in the style of John Adams (1 of 2)	Unit 3: To complete their Minimalist piece and perform to the class (2 of 2)	Unit 3: To improvise a melody over chords in the style of Philip Glass	Unit 3: To create their own Minimalist piece in the style of Terry Riley (1 of 2)
<b>Lesson Topics Sequence &amp; Content</b>	Re-cap of expectations of ensemble skills.  Expectations of performance criteria – melody, chords, vocals and drum rhythms.  <i>Task: Performance and self-assessment</i>	Pupils will learn about the concept of Minimalist music and will be introduced to its composers.  Listen to a piece of music by Terry Riley, a Minimalist pioneer  <i>Task: Learn to play his piece 'In C' as a class ensemble</i>  Reflect via feedback from the class	Pupils will Learn about Philip Glass who wrote many film scores using minimalist techniques Listen to 'Truman Sleeps' a piece written by P. Glass for the film.  <i>Task: Break down the piece into small rhythmic ostinatos and play in pairs Perform to the class at the end of the lesson.</i>	Pupils will Learn about Steve Reich who used 'phasing technique' to write his pieces Listen to Steve Reich's 'Clapping Song' which uses subtle changes in rhythms over time to create an interesting sound Work to perform 'Clapping Song' as a class  Try the modern cup song which maintains a similarly strong rhythm throughout Assess their ability to read simple notation	Pupils will Learn about John Adams who wrote many minimalist operas  Listen to 'Short Ride in a Fast Machine' and note the use of tempo, pulse, glissandi and ostinati  <i>Task: Plan out their own pieces based on John Adams' work, considering pulse, swirls, flases and wheels.</i>	Pupils will recap on John Adam's piece "short ride in a fast machine" by listening to it again  <i>Task: start to create their own pieces using the musical elements to aid them, annotate their rhythms and annotate their creative processes in the back of their blue books</i>  <i>Task: perform their pieces to the class</i>	Pupils will recap on "Truman sleeps" by Phillip Glass and the key features of the piece first learn the simplified chords of Am, F, C, G which will form the backing track to the improvisation  learn what it takes to improvise and how the elements such as rhythm, tonality, texture, timbre, dynamics can be used to aid them  <i>Perform to the class.</i>	Pupils will listen to "in C" again to remind them of the key features  base their pieces in C pentatonic scale which is made of 5 notes C D E G A  look at the musical elements and think how they can apply them to their pieces e.g rhythm, melody, harmony, tonality,
<b>Key Assessments</b>	<b>Performing/singing skills:</b> assessment	<b>Performing skills:</b> Class performance of 'In C'	<b>Performing skills:</b> Playing in pairs to perform ostinatos to the class	<b>Performing/production skills:</b> Class performance of rhythmic 'Cup Song'	<b>Composition skills:</b> Planning - Student's own Minimalist piece	<b>Composition/Performing skills:</b> Informal assessment: Create and perform their Minimalist composition	<b>Composing/producing skills:</b> Perform Minimalist composition	<b>Composing/production skills:</b> Improving their compositions



Week	25	26	27	28	29	30	31	32
<b>Unit Theme and Assessed Knowledge/ Skills</b>	Unit 3: To complete their Minimalist piece and perform to the class and to self-assess (2 of 2)	Unit 4: Samba To know the cultural context of Samba music and to play a Brazilian Carnival song.	Unit 4: Samba To identify Samba instruments aurally and visually.	Unit 4: Samba To learn about the structure of a Samba piece, starting with the introduction and main groove.	Unit 4: Samba To learn what improvisation means through creating an improvised rhythmic section in groups	Unit 4: Samba To learn about and play a "break" in Samba music	Unit 4: Samba To create a call and response chorus	Unit 4: Samba To notate a Samba melody using staff notation
<b>Lesson Topics Sequence &amp; Content</b>	<p><b>Pupils will:</b> recap on the key features of "In C" and discuss to discuss their pieces so far</p> <p><i>Task: aim to complete their pieces today</i></p> <p><i>notate their work with annotations about their creative process</i></p> <p><i>self-assess their creative skills</i></p>	<p><b>Pupils will:</b> Identify where Brazil is located, what Samba music is and its musical influences</p> <p>They will listen to and describe Samba music using the musical elements</p> <p>They will learn to play Brazil song on the keyboards</p>	<p><b>Pupils will:</b> Listen to Portuguese, African and Samba music identifying the links</p> <p>Learn about Samba instruments from various videos</p> <p>Pupils will play various samba instruments as a whole class</p>	<p><b>Pupils will:</b> Learn about the structure of a Samba piece</p> <p>Learn about the introduction and create an introduction in pairs</p> <p>Learn about a groove and play a groove in small groups</p>	<p><b>Pupils will:</b> Learn how to improvise first as a whole group ensemble then will break into smaller groups and incorporate their improvisation into their small ensemble work</p>	<p><b>Pupils will:</b> Learn about breaks in samba music work in small groups to incorporate their breaks</p> <p>Rehearse the whole structure of their pieces</p>	<p><b>Pupils will:</b> learn that in Samba music vocals or brass instruments are added to provide a melody</p> <p>the agogo bell features a high and a low pitch</p> <p>a range of drums are used in a ensemble, which create a range of sounds and pitches</p> <p>Create a simple call and response vocal chorus</p>	<p><b>Pupils will:</b> listen to how pop songs can be influenced by the Samba sound e.g. <i>Whenever Wherever</i> by Shakira, <i>Mas Que Nada</i> by Sergio Mendes and the dance track <i>Samba do Brazil</i> by Bellini.</p> <p>Recap on notes of the treble clef</p> <p>Use simple notes of the pentatonic scale to create a simple melody line on keyboards</p> <p>Recap on musical elements such as dynamics, texture to help their samba piece</p>
<b>Key Assessments</b>	<b>Performing/listening skills:</b> assessment: evaluation and reflection	<b>Research/Listen</b>	<b>Performing/improvising skills:</b> Informal assessment: notes of an early Blues piece	<b>Performing/production skills:</b> Informal assessment: notes of an early Blues piece	<b>Research/listening skills:</b> Informal assessment: notes of an early Blues piece	<b>Performing/singing skills:</b> Informal assessment: notes of an early Blues piece	<b>Performing/singing skills:</b> Informal assessment: notes of an early Blues piece	<b>Performing/production skills:</b> Informal assessment: notes of an early Blues piece



Week	33	34	35	36	37	38	Summer break
<b>Unit Theme and Assessed Knowledge/ Skills</b>	<b>Unit 4: Samba</b> <b>To complete their Samba piece and perform to the class and to self-assess</b>						
<b>Lesson Topics Sequence &amp; Content</b>	Recap on the key features of Samba and musical elements to aid performance  complete their pieces today  notate their work with annotations about their creative process  self-assess their improvisation and performance skills						
<b>Key Assessments</b>	<b>Listening/Performing skills:</b> Perform and self-assess their improvisation and performance						