

## KS4 Curriculum Map – Music:

<b>Topic</b>	<b>Substantive Knowledge</b>  This is the specific, factual content for the topic, which should be connected into a careful sequence of learning.	<b>Disciplinary Knowledge (Skills)</b>  This is the action taken within a particular topic in order to gain substantive knowledge.	<b>Assessment Opportunities</b>  What assessments will be used to measure student progress?
Rock and Roll of the 1950s and 1960s	<ul style="list-style-type: none"> <li>• Origins and Cultural context of Rock and Roll</li> <li>• Vocal and Instrumental Techniques within Rock and Roll</li> <li>• The use of instruments and voices in Rock and Roll</li> <li>• The typical musical characteristics of Rock and Roll</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of Hound Dog</li> <li>• Performance of Twist and Shout</li> <li>• Performance of Surfing USA</li> </ul>	<ul style="list-style-type: none"> <li>• Solo Performance Assessment</li> <li>• End of Unit Listening Assessment</li> </ul>
Rock Anthems of the 1970s and 1980s	<ul style="list-style-type: none"> <li>• Origins and Cultural context of Rock Anthems</li> <li>• Vocal and Instrumental Techniques within Rock Anthems</li> <li>• The use of instruments and voices in Rock Anthems</li> <li>• The typical musical characteristics of Rock Anthems</li> <li>• The impact of technology</li> <li>• The names of performers and groups</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of Living on a Prayer</li> <li>• Performance of Sweet Child of Mine or own choice Rock Anthem</li> </ul>	<ul style="list-style-type: none"> <li>• End of Unit Listening Assessment</li> </ul>

<p>Pop Ballads of the 1970s, 1980s, 1990s</p>	<ul style="list-style-type: none"> <li>• Origins and Cultural context of Pop Ballads</li> <li>• Vocal and Instrumental Techniques within Pop Ballads</li> <li>• The use of instruments and voices in Pop Ballads</li> <li>• The typical musical characteristics of Pop Ballads</li> <li>• The impact of technology</li> <li>• The names of performers and groups</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of Your Song</li> <li>• Performance of Hello</li> <li>• Performance of own choice Pop Ballad</li> </ul>	<ul style="list-style-type: none"> <li>• Solo Performance Assessment</li> <li>• End of Unit Listening Assessment</li> </ul>
<p>Solo artists from the 1990s to the present day</p>	<ul style="list-style-type: none"> <li>• Origins and Cultural context of Solo Artists</li> <li>• Vocal and Instrumental Techniques within Solo Artists</li> <li>• The use of instruments and voices in Solo Artists</li> <li>• The typical musical characteristics of Solo Artists</li> <li>• The impact of modern technology</li> <li>• The names of performers and groups</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of Black or White</li> <li>• Performance of own choice Solo Artists track</li> </ul>	<ul style="list-style-type: none"> <li>• End of Unit Listening Assessment</li> <li>• Conventions of Pop Composition</li> </ul>
<p>The music of the Indian Subcontinent</p>	<ul style="list-style-type: none"> <li>• Origins and cultural context of Indian classical and Punjabi Bhangra</li> <li>• Characteristic rhythmic, melodic and textural features of Indian Classical music and traditional Punjabi Bhangra</li> <li>• techniques of performing traditional drums (Tabla/Dhol drum) and specific timbres</li> <li>• Specific vocal techniques including microtonal/melisma</li> <li>• traditional rhythm patterns (tala)</li> <li>• traditional scales (raga)</li> <li>• The impact of modern technology</li> <li>• The names of performers and groups</li> <li>• The way performers work together</li> </ul>	<ul style="list-style-type: none"> <li>• Performing on Tabla/Dhol drum</li> <li>• Improvising using specific scales and rhythmic patterns</li> <li>• Performing a typical Punjabi Bhangra piece and modern Bhangra piece</li> <li>• Composing an Indian classical and Punjabi folk piece</li> <li>• Listening to a variety of composers in the specific style</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of performance and composition</li> <li>• Key words</li> <li>• End of Unit Listening test</li> <li>• Solo performance</li> </ul>

<p>African Drumming</p>	<ul style="list-style-type: none"> <li>• Origins and cultural context of African Drumming</li> <li>• Characteristic rhythmic and timbral features of African Drumming (cyclic/ostinatos)</li> <li>• techniques of performing traditional drums (Djembe/Dunun/Bells)</li> <li>• traditional rhythm patterns (Syncopation/Cross rhythms)</li> <li>• Structure of an African Drumming piece</li> <li>• The names of performers and groups</li> <li>• The way performers work together; call and response/master drummer</li> </ul>	<ul style="list-style-type: none"> <li>• Performing on Djembe/Surdo/Bells</li> <li>• Performing an African Drumming piece</li> <li>• Composing an African Drumming piece as part of a group project</li> <li>• Listening to a variety of composers in the specific style</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of performance and composition</li> <li>• Key words</li> <li>• End of Unit Listening test</li> <li>• Solo performance</li> </ul>
<p>Music from Middle East and Eastern Mediterranean</p>	<ul style="list-style-type: none"> <li>• Origins and cultural context of Greek, Israeli and Palestinian Music</li> <li>• Characteristic rhythmic and timbral features; Wazn/Maqam/Saidi; Doum, Tek, Ka</li> <li>• techniques of performing traditional drums (Doubek/Goblet Drum/Darbuka/Defi/Daf)</li> <li>• Traditional scales (modes/Maqsum/Arabic scale)</li> <li>• Specific vocal techniques including microtonal/melisma</li> <li>• The names of performers and groups</li> <li>• The way performers work together</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of traditional Greek, Israeli and Palestinian music including Zorba the Greek, Hava Naglia and Night at the Mountains</li> <li>• Composition in either style (Greek/Israeli/Palestinian)</li> <li>• Improvisation using specific scales and rhythmic patterns</li> <li>• Listening to a variety of composers of Greek, Israeli and Palestinian</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of performance and composition</li> <li>• Key words</li> <li>• End of Unit Listening test</li> <li>• Solo performance</li> </ul>
<p>The music of Central and South America</p>	<ul style="list-style-type: none"> <li>• Origins and cultural context of Calypso, steel drums and Samba music</li> <li>• Characteristic rhythmic features; (Syncopation/cross rhythms)</li> <li>• Characteristic melodic features (ostinato, tremolos)</li> <li>• Structural characteristics (break, leader, call and response, improvisation)</li> <li>• techniques of performing traditional drums (repinique, tamborim, Caixa, agogo, ganza, congas, bongos, surdo, steel pans)</li> </ul>	<ul style="list-style-type: none"> <li>• Performance of traditional Calypso, Steel Pans and Samba Music Including Jump in the line; Banana Boat Song, Amazing Grace, Crazy in Love, Samba Batucada</li> <li>• Group composition of a Samba piece</li> <li>• Listening to a variety of composers of Calypso, Steel Pan and Samba Music</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of performance and group composition</li> <li>• Key words</li> <li>• End of Unit Listening test</li> <li>• Solo performance</li> </ul>

	<ul style="list-style-type: none"> <li>• The names of performers and groups</li> <li>• The way performers work together</li> </ul>		
<p>The Concerto through time The Baroque period</p>	<ul style="list-style-type: none"> <li>• The two types of Baroque Concerto, solo and grosso</li> <li>• The Baroque Orchestra</li> <li>• Solo instruments used in the Concerto</li> <li>• The Relationship between soloist(s) and orchestra</li> <li>• The general characteristics of Baroque Music</li> <li>• The use of musical elements and compositional devices in the Baroque Concerto</li> <li>• The names and intentions of composers who wrote concertos in the Baroque Period</li> <li>• The historical and social context of the Baroque Concerto</li> <li>• The venues used for the Baroque Concerto</li> </ul>	<ul style="list-style-type: none"> <li>• Analysis of The Four Seasons by Vivaldi</li> <li>• Listening exercises on a variety of Baroque Concertos</li> <li>• Performance of extracts from The Four Seasons by Vivaldi</li> <li>• Practice at longer 6- and 9-mark questions</li> </ul>	<ul style="list-style-type: none"> <li>• Practice Listening Questions</li> <li>• End of Unit Listening test</li> </ul>
<p>The Concerto through time The Classical period</p>	<ul style="list-style-type: none"> <li>• The development of the Orchestra in the Classical Period</li> <li>• Solo instruments used in the Concerto</li> <li>• The Relationship between soloist(s) and orchestra in the Classical Concerto</li> <li>• The general characteristics of Classical Music</li> <li>• The use of musical elements and compositional devices in the Classical Concerto</li> <li>• The names and intentions of composers who wrote concertos in the Classical Period</li> <li>• The historical and social context of the Classical Concerto</li> </ul>	<ul style="list-style-type: none"> <li>• Listening analysis of Haydn Trumpet Concerto</li> <li>• Listening exercises on a variety of Classical Concertos</li> <li>• Performance of extracts from a Mozart Concerto</li> <li>• Practice at longer 6- and 9-mark questions</li> </ul>	<ul style="list-style-type: none"> <li>• Practice Listening Questions</li> <li>• End of Unit Listening test</li> </ul>

	<ul style="list-style-type: none"> <li>• The venues used for the Classical Concerto</li> </ul>		
<p>The Concerto through time</p> <p>The Romantic</p>	<ul style="list-style-type: none"> <li>• The development of the Orchestra and instruments in the Romantic Period</li> <li>• Solo instruments used in the Romantic Concerto</li> <li>• The Relationship between soloist(s) and orchestra in the Romantic Concerto</li> <li>• The general characteristics of Romantic Music</li> <li>• The use of musical elements and compositional devices in the Romantic Concerto</li> <li>• The names and intentions of composers who wrote concertos in the Romantic Period</li> <li>• The historical and social context of the Romantic Concerto</li> <li>• The venues used for the Romantic Concerto</li> </ul>	<ul style="list-style-type: none"> <li>• Listening analysis of Elgar Cello Concerto</li> <li>• Listening exercises on a variety of Romantic Concertos</li> <li>• Practice at longer 6- and 9-mark questions</li> </ul>	<ul style="list-style-type: none"> <li>• Practice Listening Questions</li> <li>• End of Unit Listening Test</li> </ul>
<p>Video game music</p>	<ul style="list-style-type: none"> <li>• Music that has been composed as a soundtrack for a video game</li> <li>• Classical orchestration and techniques and popular styles used in video game music</li> <li>• How composers create music to support, express, complement, enhance: mood/emotion of a significant character(s) or place, specific actions or dramatic effects.</li> <li>• How music is used dramatically and expressively through a variety of musical elements and compositional devices, including the Leitmotif, ostinatos, repetition</li> </ul>	<ul style="list-style-type: none"> <li>• Group performances of music/themes from Legend of Zelda, Halo, World of Warcraft</li> <li>• Listening and analysis of music from video games</li> <li>• Composition of a Battle theme</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of performance(s)</li> <li>• Listening assessments</li> <li>• Assessment of Battle theme composition</li> </ul>

	<ul style="list-style-type: none"> <li>• How music can develop/evolve during the course of a video game</li> <li>• The resources that are used to create and perform video soundtracks, including the use of technology</li> <li>• The names of composers of music for film and/or video games.</li> </ul>		
<p>Film Music</p>	<ul style="list-style-type: none"> <li>• Music composed specifically for a film</li> <li>• Music from the Western Classical tradition used within a film</li> <li>• How composers create music to support, express, complement and enhance: a mood or emotion being conveyed on the screen, a significant character(s) or place, specific actions or dramatic effects.</li> <li>• How composers use music dramatically and expressively through a variety of musical elements and compositional devices, including the Leitmotif, ostinatos, repetition</li> <li>• How music can develop and/or evolve during the course of a film</li> <li>• The resources that are used to create and perform film and video soundtracks, including the use of technology</li> <li>• The names of composers of music for film and/or video games.</li> </ul>	<ul style="list-style-type: none"> <li>• Group performances of typical film themes including Harry Potter, E.T., Mars from Holst, The Hunger Games, Star Wars, Jaws, The Hours</li> <li>• Listening to a variety of film themes</li> <li>• Composing music to a given clip</li> </ul>	<ul style="list-style-type: none"> <li>• Assessment of group performances</li> <li>• End of unit listening assessment</li> <li>• Composition assessment</li> </ul>