

Curriculum maps with Christian and school ethos links

Subject: Music

Year: 7

| Autumn Term | | Spring Term | | Summer Term | |
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| Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <p>Character Motifs from the Movies (Unit 1) (Previously Bridging Unit) Intro and tempo markings Tempo & Dynamic Listening and colour composition Texture definitions and start work on Toy tory Compositions Continued work on appraise an compositions Complete, record and evaluate.</p> | <p>Animal Character Motifs (Unit 2) (Previously Take Note) Intro and define key words using page 1 Notation – babysitting sheets Dotted note and start Can-Can Performances – accuracy of notation Perform record and evaluate.</p> | <p>Aleatoric Music (Unit 3) Intro – Describe the different ways in which music is perceived in modern day- make reference to Classical music. Demonstrate different scores – Beet 5 and Stripsody Describe keywords – Aleatoric meaning ‘Throw of the Dice’ – chance music – example 13 radios. Pupils look at Fantastic Graphic score – what does it mean – x and y axis etc. Pupils to perform this – use other instruments if these not available. (Graphic Score) Pupils to compose their own compositions as per sheet two. Three instruments. Pupils to perform and assess these. What is happening here? The music is not as detailed. The performer has more responsibility whilst composer has less. (Listening) Listening exercise Aleatoric music – some people call it experimental music.Look at Stripsody – What does this mean? Give pupils two or three minutes to try and perform it Pupils perform Listen to Cathy Berberian Pupils feedback – story line mentioned - mention ‘programme’ music. (Practical) Pupils look again at Stripsody. Pupils to compose their own Stripsody. It will tell a story. They can use colour- perhaps put them up on the wall! Pupils to work individually or in twos.</p> | <p>Orchestra! (Unit 4) Introduction – 4 families of orchestra Explore and define the string instruments .Listen and Appraise various genres of music Barbers Adagio for strings to exemplify the full range of dynamics. Composition task – colour composition Define and exemplify woodwind instruments via demonstration, audio and visual means. Continue work on appraisal and composition Study brass instruments – practical activity – symphony rap. Study of tuned and untuned percussion. Perform 4-part singing of ‘The Violins’. Complete, record and evaluate compositions and performances.</p> | <p>Programme Music (Unit 5) Introduction – Understand and demonstrate Programme music via Prokofiev’s Peter and the Wolf How does a composer create music to fit an animal, a mood or a place – Carnival of the Animals (perform Can-Can). Homework: Research Story with at least four characters. Explore and define keywords and start to create music to storyboard .Listen and Appraise various genres. Composition task – story board. Define and exemplify keywords, listen to Four Seasons. Continue work on compositions. Explore Modes and melody.</p> | <p>Programme Music (Unit 5) Continue work on composition with demonstrations (make clear that sound effects are not required). Complete, record and evaluate compositions and performances. Continued from lesson 8, with multi-tracking. Pupils to have music recorded on CD and create Artwork for their CD covers in Art</p> |

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| | | Rehearse these- and perform. (Assessment) Finish off performances and assessments. Do you want to make a CD of them? Complete module assessment. | | | |
| Links with Sexey's Seven ethos and Links with Christian beliefs | <p>Courage: To accept challenge and become confident when working independently in a new practical environment. To persevere when things are difficult and to ask for help when needed.</p> <p>Forgiveness: Work cooperatively with other students and be prepared to forgive peers when mistakes are made.</p> <p>Honesty: To always tell the truth and to own up to mistakes rather than blaming others. Recognise achievement and identify realistic targets for improvement when evaluating self and peers.</p> <p>Kindness: Helping your peers when they are struggling. In practical sessions this may include helping your partner with composing/performing when struggling to finish on time. Feedback with other students that is constructive and positive.</p> <p>Respect: Treating others, as we would want to be treated ourselves. Behaving appropriately in the music room so as not to disrupt or endanger other students. Respecting equipment and the work area so that it is left clean and tidy for the next group of students. Recognise that others music genre are different to our own and listen to their reasons (ethical, religious, cultural, environmental</p> <p>Empathy: Supporting other students in your area. To understand how another student may be feeling when they are struggling to complete a task or when everything seems to be going wrong.</p> <p>Resilience: To keep trying and complete tasks even though they may seem daunting or new. We learn from our mistakes. Students in year 7 will have a wide variety of primary music experience and some will have no previous composing or performance experience from school or at home.</p> | | | | |
| Links with the National Curriculum in Music | <p>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 Unit 1 – listening to Randy Newman (Toy Story) & Saint Saens (The Elephant), Unit 2 performing Beethoven (Ode to Joy) and Unit 3 (Prokofiev : Peter & The Wolf).</p> <p>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. Unit 1 – singing and learning keyboard</p> <p>Understand and explore how music is created, produced and communicated. Unit 1, 2, 4 & 5 composing</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Performance in Unit 1 – Drunken Sailor, Silent Night, Unit 2 – Ode to Joy</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>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 Unit 1, 2, 3 and 4 composing using traditional and graphic notations.</p> <p>listen with increasing discrimination to a wide range of music from great composers and musicians Units 1, 2, 3, 4 , 5</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history. Unit 1 explores music through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.</p> | | | | |

Curriculum maps with Christian and school ethos links

Subject: Music

Year: 8

| Autumn Term | | Spring Term | | Summer Term | |
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| Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <p>Music for Halloween (Unit 11) (Previously Take Note II) Introduction, explore rhythm with title names (page 1) Explore and define keywords with the concentration on rhythm. Listen and Appraise Dance macabre music to exemplify the full range of notation. (HW- Lets use quavers) Follow a short score. Exercise in note values –complete for HW Look at theme A from DM – discuss chromatics practice and perform.. Look at theme C – discuss harmony and 5ths – practice and perform – revision HW – Pitch and notation activities Check HW - Look at violin theme , practice and perform. Listening Exercise and answer questions on Dance macabre, choose which theme to practice and perform. Complete, record and evaluate performances. Possibly listen to Night on Bare Mountain</p> | <p>Sacred Music (Unit 28) (Previously Chords are very fashionable) Introduction Explore and define keywords with the concentration on primary and secondary chords, Major and minor triads. Listen and Appraise various genres of music to exemplify the full range of notation and harmony with Most Able pupils following a score. Complete sheets one and two and start melody line of Kum by Ya. Discuss chord inversions and continue practise of Kum by Ya. Continue work on appraisal and complete sheet on cadences .Add harmony to melody line in Kum By Ya Performance concentrating on elements of music, accuracy to notation and harmony. Listening Exercise, performance as a class. Complete, record and evaluate performances.</p> | <p>Variations (Unit) Introduction, explore and define keywords with the concentration on the theme, the historical relevance and main composers (Mozart) of Theme & Variations. Listen and Appraise Variations on Twinkle Twinkle. Aural – work out the notes for Frere Jacques. Play the theme of Frere Jacques with chords. Introduce the Canon. Complete Canon and introduce the Drone. Listen to Minor version (Mahler) and create picture of interpretation. Complete Minor and Jazz version Continue work on appraisal and composition. Complete questions in booklet. Performance of compositions. Listening exercise, assessment of performance and Module Assessment.</p> | <p>The Blues (Unit 23) Introduction geography and historic relevance. Explore and define the various characteristics of Call & Response Listen and Appraise various styles of music that use characteristics of Africa- call & Response and Syncopation. Introduction and revision of primary chords. Introduction of Blues melody and how this is used in conjunction with the 12 bar blues. Practical – group work using structure, Call & response, 4-bar stanza and melody. Continue work on appraisal and composition. Complete questions in booklet. Performance of compositions. Listening exercise, assessment of performance and Module Assessment.</p> | <p>At the Bottom End (Unit 31) Introduction Explore and define keywords with the concentration on bass clef. Listen and Appraise various genres of music to exemplify the full range of bass clef notation by following a score. Write phrases to remember bass clef in exercise book. Aural work – <i>Another one bites the Dust</i> – Bass line. Continue work on appraisal and complete sheet on maths addition for notation (Exercise in note values) to include bass clef. Practical – learn <i>Stand by Me</i> bass line from notation. Compose ground bass.</p> | <p>At the Bottom End (Unit 31) Listening exercise. <i>Canon Rock</i>. Continue composition. Performance concentrating on elements of music and accuracy to notation.(Revise Pitch and Notation sheet).. Complete, record and evaluate performances.</p> |

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| <p>Links with Sexey's Seven ethos and Links with Christian beliefs</p> | <ol style="list-style-type: none"> 1. Courage – Becoming confident in new musical skills. Being brave enough to answer and ask questions. 2. Forgiveness – Working in pairs, small groups or as a whole class and accepting others' mistakes. Not blaming others for work that goes wrong. 3. Honesty – Being able to admit to mistakes. Being fair when working with others in pairs, small groups or as a whole class. Being truthful about mistakes made or actions carried out. 4. Kindness – Working in pairs, small groups or as part of a whole class and helping others when they find things difficult. Showing kindness when feeding back to other performers or composers. 5. Respect – Being respectful in a music classroom. Showing consideration of others and resources in the classroom. 6. Empathy – Understanding that one's peers are all different. Understanding other's difficulties with music. 7. Resilience – Completing tasks even when they are new and/or difficult. Recovering quickly from setbacks. |
| <p>Links with the National Curriculum in Music</p> | <p>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 Unit 1 – Saint Saens (Danse Macabre), Mozart (Variations) Mahler (Symphony No 1)</p> <p>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. Composing in Unit 1 – Music of Haloween, Unit 3- Variations and Unit -4 Blues.</p> <p>Understand and explore how music is created, produced and communicated. Unit 1, 2, 3, 4 & 5</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Performing in Unit 2 – Hymns and Unit 4 - Blues</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Improvising through Unit 4 – Blues</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions Traditional staff notation in Unit 1, 2, 3 and 4</p> <p>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 Blues scale, Pentatonic scale, inversions, drones, canon, 12 bar blues etc.</p> <p>listen with increasing discrimination to a wide range of music from great composers and musicians Hans Zimmer, Saint Saens (Danse Macabre), Mozart (Variations) Mahler (Symphony No 1)</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history. Unit 1, 3, 4 and 5 explores music through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.</p> |

Curriculum maps with Christian and school ethos links

Subject: Music

Year: 9

| Autumn Term | | Spring Term | | Summer Term | |
|---|---|--|---|--|---|
| Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| African Music (Unit 20) | African Music (Unit 20) | Medieval Music (Unit 25) | Brass Bands (Unit 24) | Anthem (Unit 30) | Anthem (Unit 30) |
| <p>Introduction Explore and define the various characteristics of Call & Response Listen and Appraise various styles of music that use characteristics of Africa- call & Response and Syncopation. Practical – group work using structure, Call & response and Syncopation. Discuss Geography of Africa, concentrating on areas of poverty etc.</p> | <p>Continue work on appraisal and composition. Complete questions in booklet. Work no Ternary form Performance using texture, different ways to hit drum, structure and characteristics. Listening exercise, assessment of performance Module Assessment.</p> | <p>(Intro and Listening) Intro – What sort of music uses modes instead of Scales? Elinor Rigby, Theme from ET and The Simpsons theme to name but a few. Listening – Elinor Rigby – What is the song about? Listen to the words, why did they use a mode? Read through the Intro to scales and modes. Try playing the modes (Elinor Rigby) Complete page 1 of Workbook Intro to Elinor Rigby – what Mode is this in? various parts for differentiation. () Starter: Complete page 2 of workbook - listen to Simpsons or ET to demonstrate that each mode had a different atmosphere Carry on Elinor Rigby and perform as a group of 6 (Pastime with Good Company) Listen to recording of Pastime and practice in groups of three (There are two other pieces prepared if</p> | <p>Intro) Intro and history of brass bands. Mention industrial revolution – metal cheap- no live music – used for moral and entertainment – relate to African music. Male dominated. Linked to mines/ industry. Brass Bands in Salisbury/Wilton/ Blandford/Wincanton/Shaftesbury /Gillingham/Sherbourne etc. Mention that there are world famous brass bands . Black Dyke Mills Band performs the music for <i>Ground Force</i> and <i>Pig in the City</i> film. Discuss instrumentation – Cornets = Violins, Tubas =Basses, Euphonium= ‘cello etc. Demonstrate by showing clip from <i>Brassed off</i>. Complete confirmation sheet. Homework – three written facts about Brass Bands.</p> <p>(Practical) Check H/W Listen to <i>Men of Harlech</i> and complete sheet. Play the two parts of <i>Swing Low</i> and <i>Amazing Grace</i> to class. Pupils to practice these using the correct tones on the keyboard (Cornets on the right, tubas and trombones on the left) (Listening)</p> | <p>(Intro and Listening) Intro Outline the content of the module Define Keywords – Anthem and Song Watch <i>World in Union</i> (L Drive) Spidergraph of the features of the song Introduce research homework Play <i>World in Union</i> – students to sing this or listen to Sibelius. Split groups. Introduce the pre-selected groups that the students will be working in. Practical – students to choose the part they will be playing and rehearse. (Performance) Check Homework – what have the students found out about Shaftesbury and its characteristics. – complete spidergraph. In the pre-selected groups, rehearse and perform <i>World in Union</i>. Record onto CD/Tape.</p> <p>Listening) Starter- checking h/w – what have pupils researched about Bruton? In the groups’ song, what is the theme, is there a morale theme. Get the pupils to decide on a theme- task 1</p> <p>(Aural & Assessment) Starter – Listen to another anthem – Goodbye English Rose. Why is this successful? Have some questions for them to answer for listening. Think about the structure of the music. What</p> | <p>Looking at other examples Watch Wonderwall How does the music, chords, structure and words compare with your song? Practice parts of Wonderwall</p> <p>Looking at other examples. Continue and record Wonderwall</p> <p>Lesson 9 – Working with a songwriter putting the words and the chords together.</p> <p>Performance examples How do other performers successfully perform their</p> |

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| | | <p>you do not wish to use pastime with good company) What sort of situation would this have been played at? A Dance. Who wrote it? It was supposed to be Henry VIII but he actually stole it from a Scottish composer and then had him killed!</p> <p>(Composition) Medieval composition task in booklet much the same as Pastime. (Performance and assessment)</p> | <p>Starter- confirmation sheet Performances of individual performers, then groups of two playing duet, then eventually everyone on the left side of the keyboard playing top accompanied by the right hand side! If you have finale notepad in the classroom, play it to them over projector so they can hear both parts. (Aural & Assessment) Starter – Frere Jaques or other well known round performed in groups of four – Start of with Trumpet/cornet sound 2 bars later, horn sound 2 bars later, trombone sound, 2 bars later tuba sound!</p> | <p>is going to be the structure of this anthem? The chorus is the most memorable part of the song and delivers the punchline – start work on the chorus using primary chords and the most important lines</p> <p>The Structure. Decide on the structure of the music – make allowances for members in the group. What chords are you going to use? Revise chords. Chords Decide on the chords to be used for both verse and chorus and rehearse.</p> | <p>songs? Are they inspirational</p> <ul style="list-style-type: none"> • Perform • Record • Evaluate <p>Assess</p> |
| <p>Links with Sexey's Seven ethos and Links with Christian beliefs</p> | <ol style="list-style-type: none"> 1. Courage – Becoming confident in new musical skills. Being brave enough to answer and ask questions. 2. Forgiveness – Working in pairs, small groups or as a whole class and accepting others' mistakes. Not blaming others for work that goes wrong. 3. Honesty – Being able to admit to mistakes. Being fair when working with others in pairs, small groups or as a whole class. Being truthful about mistakes made or actions carried out. 4. Kindness – Working in pairs, small groups or as part of a whole class and helping others when they find things difficult. Showing kindness when feeding back to other performers or composers. 5. Respect – Being respectful in a music classroom. Showing consideration of others and resources in the classroom. 6. Empathy – Understanding that one's peers are all different. Understanding other's difficulties with music. 7. Resilience – Completing tasks even when they are new and/or difficult. Recovering quickly from setbacks. | | | | |
| <p>Links with the National Curriculum in Music</p> | <p>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 Unit 1 – African Music, Unit 2 – Steve Reich, Terry Riley, Unit 3 – The Beatles, Hans Zimmer, Unit 4 – Elton John, Rainbow etc.</p> <p>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.Unit 1,2, 3 &4</p> <p>Understand and explore how music is created, produced and communicated. Unit 1, 2, 3, and 4</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression Unit 1 African, Unit 3 Eleanor Rigby, Unit 4 Anthem</p> <p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions Unit 1 – improvisation, Unit 2 –notation, Unit 3 – notation, Unit 4 -Tab</p> <p>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. Unit 1 African scale, Unit 3- Dorian and Aolian modes.</p> <p>listen with increasing discrimination to a wide range of music from great composers and musicians Unit 2 – Steve Reich, Terry Riley, Unit 3 – The Beatles, Hans Zimmer, Unit 4 – Elton John, Rainbow etc.</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history. Units 1, 2, 3 and 4 explore music through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.</p> | | | | |

Curriculum maps with Christian and school ethos links

Subject: Music

Year: 10

| Autumn Term | | Spring Term | | Summer Term | |
|--|--|---|--|---|---|
| Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| <p>Area of Study 1 (Unit 1)</p> <p>Introduction and overview of the period 1600 – 1899 listening to key composers through the three eras. Explore and define the various characteristics and genres of the music of these eras. Baroque features, classical features and romantic features. Why did this happen? Revision of basic theory of music. Intro oratorio the score of Handel's Creation. Practice and perform a modern day sacred piece. Continued work on sacred performance and theory of modulation/ intro the circle of 5ths. Introduce the structures of the Area of study. Revise bass clef and look at the ground bass (Chaconne in E flat listening. Ground bass cont. and performance of <i>Stand by Me</i> or <i>Pachelbel's Canon</i>.</p> | <p>Area of Study 1 (Unit 2)</p> <p>Listen to a piece in ritornello form (autumn) and ternary form <i>Norwegian dance No2</i>. Perform a ternary piece. Developing ternary form-Sonata form. Intro to the symphony and listen to Mozart's 40th. Revise major and minor scales. Development of ideas (Composition)(in the classical style and National Anthem). Intro to the concerto and sonata – <i>Raindrop Prelude</i> – introduction of solo performances. Continued work on solo performance and start work on composition from AoS1 Assessment and evaluate module.</p> | <p>Area of study 3 (Unit 3)</p> <p>Introduction and overview of the period 1900 – 2009 listening to key composers through these eras. Explore and define the various characteristics and genres of the music of these eras. Blues features, and watching video demonstrate the underlying vulnerability that was present at the genesis of this genre. Why did this happen? Revision of basic theory of music – Primary chords, structure and blues notes etc. Intro set work and study Miles Davis set work . Continued work on Blues and composing pupil version. Continued work on Blues and enter into Sequencing. Intro to Jazz and features. Start composition exercise relating to worksheet.</p> | <p>Area of Study 3 (Unit 4)</p> <p>Listen to Rock features Listen to Buckley set work. Continued work on composition. Introduction to Club Dance music. –Features of Club Dance and its many variants Intro to electronic music, discuss and use multi-track recording focusing on recording techniques and effects. Continued work on Club Dance music and relate to electronic music of AoS2 Study Moby Set work. assessment and evaluate module.</p> | <p>Area of Study 2 (Unit 5)</p> <p>Introduction and overview of the period 1899 – 2009 listening to key composers through these eras. Explore and define the various characteristics and genres of the music of these eras. Expressionism features following on from late Romantic, and watching video demonstrate the underlying vulnerability that was present at the genesis of Serialism. Why did this happen? Revision of basic theory of music. Intro Serialism and study Schoenberg set work. Continued work on serialism and composing pupil version. Continued work on serialism and enter into Sibelius. Intro to minimalism and features. Start composition exercise relating to worksheet.</p> | <p>Area of Study 2 (Unit 5)</p> <p>7Listen to Steve Reich set work. 8continued work on Minimalistic composition. 8Listen to Steve Reich set work. 9continued work on Minimalistic composition. 10Introduction to Experimental music. – Graphic and Aleatoric music exemplified by Stripsody. 11Intro to electronic music, discuss and use multi-track recording focusing on recording techniques and effects. 12Continued work on Electronic music 13Introduce Musicals and the key features- listen and set a composition task. Watch Phantom of the Opera. 14Study Bernstein Set work.</p> |

**Links with Sexey's
Seven ethos and
Links with Christian
beliefs**

1. Courage – Becoming confident in new musical skills. Being brave enough to answer and ask questions in a new class of students.
2. Forgiveness – Working in pairs, small groups or as a whole class and accepting others' mistakes. Not blaming others for work that goes wrong.
3. Honesty – Being able to admit to mistakes and improving on them. Being fair when working with others in pairs, small groups or as a whole class. Being truthful about mistakes made or actions carried out.
4. Kindness – Working in pairs, small groups or as part of a whole class and helping others when they find things difficult. Showing kindness when feeding back to other performers or composers.
5. Respect – Being respectful in a music classroom. Showing consideration of others and resources in the classroom.
6. Empathy – Understanding that one's peers are all different. Understanding other's difficulties with music especially in composing and performing.
7. Resilience – Completing tasks even when they are new and/or difficult. Recovering quickly from setbacks.

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Subject: Music

Year: 10

| Autumn Term | | Spring Term | | Summer Term | |
|--|---|--|--|---|--------------|
| Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| Area of Study 4 (Unit 1) | Area of Study 4 (Unit 2) | Compositional development (Unit 3) | Performance analysis (Unit 4) | Revision & Exams | Exams |
| <p>Music History: How to analyse music using the elements. Focus on Vocal Set Works.</p> <p>Music Theory: Understanding chords, inversions and scales. An introduction to 4-part chorale harmony (SATB).</p> <p>Music Performance: Preparing your recital, confidence and projection, workshop of recitals to peers.</p> <p>Music Composition: What makes a good melody? Finding inspiration when staring at the blank canvas, developing themes, structuring emotive flow, harnessing textures.</p> | <p>Music Performance: Preparing your recital, confidence and projection, workshop of recitals to peers.</p> <p>Music Composition: What makes a good melody? Finding inspiration when staring at the blank canvas, developing themes, structuring emotive flow, harnessing textures.</p> | <p>Music History: Complete Vocal Set Works and start Instrumental Set Works. Advanced vocabulary.</p> <p>Music Theory: Understanding the 4-part chorale style, using Roman numerals for harmonic analysis, identifying non-harmony notes</p> | <p>Music Performance: Preparing for the actual recital.</p> <p>Music Composition: Developing and completing the finished composition, how to write analytically about your composition and create a Sleeve Note.</p> | <p>Review of Set Works and revision skills. Preparation for chorale and harmony analysis in exam. Further developing of listening skills.</p> | |

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ethos and
Links with Christian
beliefs**

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