

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.  
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### Year 9 Overview 2024-25 – Music

Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment
2-Sep	A	1	<p><b>Remixing (10 weeks)</b></p> <p>Students will listen to “Tocatta and Fugue in D Minor” by Bach and, looking at rhythm, melody and other elements of music will compare and contrast the orchestral and organ versions. They will then compose their own 21<sup>st</sup> Century remixed version of the piece using samples, mixing organ/orchestral and other sounds, and adding original material, using Mixcraft or similar software.</p> <p>Lessons 1 and 2 - Compare two versions of “Tocatta and Fugue” and to make informed decisions on which is personally preferable and why.</p> <p>Lessons 3 and 4 - To understand what is meant by a “sample” and to discuss how this might enhance this piece of music. Manipulate a chosen sample and combine it with sounds, adjusting volume, panning and EQ accordingly.</p> <p>Lesson 5 – Plan a suitable structure to create a musically satisfying combination of sounds, which demonstrates appropriate development of ideas.</p> <p>Lessons 6 and 7 - Produce and refine work a section at a time, using given and created samples .Lesson 8 –“Tidying up” – considering dynamic settings, panning, EQ, clarity.</p> <p>Lessons 9 and 10 - Sharing of work and assessment.</p> <p><b>GW:</b> Students listen to and make simple comparisons between different versions of ‘Tocatta and fugue in D min’, distinguishing between orchestral timbres and those of an organ. They will be able to manipulate given loops and samples to produce a simple remix of one of these versions.</p> <p><b>BI:</b> Students perform and compose basic loops and samples and design more complex patterns based on the original and will understand features of producing a successful remix, such as contrasting sections, breakdowns etc.</p> <p><b>EW:</b> Students can combine samples from the original composition and develop textures which demonstrate sophistication and careful thought of how to change an original into a 21<sup>st</sup> century remix.</p>	<p><b>Listening</b> – Deliberately listening to music by JS Bach; specifically two versions of ‘toccata and fugue in D minor’ and to be able to describe and compare versions of this music using appropriate music-specific terminology.</p> <p><b>Composing</b> – Create own loops and samples taken from either (or both) versions of ‘toccata and fugue’ and, in conjunction with teacher-supplied loops and samples, create a remixed track of this piece of music, using the techniques studied.</p> <p><u>Assessment of Progress:</u>            Written and verbal responses to both familiar and previously unheard music.            Terminal composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u>            General elements of music eg rhythm, melody etc. Language specific to the genre eg loop,</p>
9-Sep	B	2		
16-Sep	A	3		
23-Sep	B	4		
30-Sep	A	5		
7-Oct	B	6		
14-Oct	A	7		
21-Oct	B	8		

They will manipulate their work using tools such as EQ, panning and multitrack to produce an aurally satisfying track.

Prior (Y8)	Now (Y9)	Next (Y10)
Demonstrate the ability to <b>deliberately listen to and appreciate</b> different types of computer game and associated soundtracks and be able to understand the concepts and 'ingredients' which make these soundtracks successful, using relevant terminology with increasing confidence. Also, to understand the pivotal place of this genre within a wider musical and historical context.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to remixing to create fusions of different historical 'fingerprints' and genres and be able to understand the place and pivotal role of remixing within a wider musical and historical context.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to music from specified areas of the world and be able to apply these when prompted. (NB) a renewed focus around 'rhythm' and 'fusion'.

sample, breakdown, panning, EQ, multi tracking.

History:  
The complex nature of Baroque orchestral and organ music and the evolution of music technology both in a musical and wider context.

EDI:  
'A preserve of young males?' – discussion point.  
Remixing as part of the pop industry – has the ability to transcend class.

**Half-Term**

4-Nov	A	9	<p><b>In at the deep end (10 weeks)</b> An independent learning project where groups of students research, listen to, rehearse and perform / record a song, chosen from a list of 4. There is minimal input from the teacher throughout; encouraging students to collaborate together, using teamwork and aural skills; fostering "stickability." They will use their skills as an instrumentalist / singer as part of a band and will 'deconstruct' a song, researching and using varied means to learn their part. They will use these acquired skills to compose their own song.</p> <p>Lesson 1 – Forming bands and choosing one of 4 songs to deconstruct. Lesson 2 - Deliberate listening, sourcing music, lyrics etc and begin to try to learn a given part of the chosen song.</p>
11-Nov	B	10	
18-Nov	A	11	
25-Nov	B	12	
2-Dec	A	13	
9-Dec	B	14	
16-Dec	A	15	

Curriculum areas:  
**Listening** – Deliberately listening to 4 contrasting songs and to be able to describe and compare versions of this music using appropriate music-specific terminology and understanding what 'ingredients' makeup these songs.  
**Performing** - Play the main parts of their chosen song, including the lyrics.

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		<p>Lesson 3 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed.</p> <p>Lesson 4 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed.</p> <p>Lesson 5 - To rehearse and perform a given part in of the chosen song, appraising and refining; as part of the group, as agreed. Also, recording session and assessment when ready.</p> <p>Lesson 6 - Recording session and assessment when ready.</p> <p>Lesson 7 - To explore examples of different subject matter to create ideas and phrases, leading to creating some simple song lyrics. Develop and rework lyrics, to fit within a typical song structure.</p> <p>Lesson 8 - Improvise musical ideas and develop texture built around the rhythm of lyrics. Develop a chorus which contains a memorable hook and which aptly reflects the lyrics</p> <p>Lesson 9 - Develop a verse which aptly reflects the lyrics and combine all elements of the song together to produce a "finished" song</p> <p>Lesson 10 – gala performance! (either independent song or composed song)</p> <p><b>GW:</b> Students listen to, and be able to distinguish between different 'parts' of a given song and to independently source and use tools (eg tab sheets, youtube tutorials etc) to learn a part of the chosen song. They will be able to transfer their knowledge of the different parts of a successful song to compose their own simple song</p> <p><b>BI:</b> Students can perform the part they have learned with some fluency and accuracy as part of a band and will be able to transfer these skills to performing music which they have composed.</p> <p><b>EW:</b> Students can combine parts of a given song which have been learned individually to create an effective and coherent ensemble performance, which demonstrates some sophistication. They will be able to transfer these skills to compose and perform their own song, transferring knowledge of structure, melody and other elements of music.</p>	<p><b>Composing</b> – Create own simple song, using the techniques studied.</p> <p><u>Assessment of Progress:</u>        Written and verbal responses to both familiar and previously unheard music.        Terminal performance and composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u>        General elements of music eg rhythm, melody etc. Language specific to the genre eg verse, chorus, riff, hook, vocal, solo, mix.</p> <p><u>History:</u>        Names of other groups who composed and/or performed in these genres. The changing nature of particular musical movements. The historical and social context of the UK and America in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.</p> <p><u>EDI:</u>        How kids learn songs – the importance of youtube</p>
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			Prior (Y8)	Now (Y9)	Next (Y10)	Spotlight on the 4 artists: Ed Sheeran Duffy The Beatles The White Stripes
			Demonstrate the ability to <b>understand and recall key terms</b> pertaining to rock music (in particular the music of Queen) and be able to understand the pivotal place of this genre within a wider musical and historical context. Also, to apply this knowledge to produce a cover version of the song 'we will rock you'	To <b>apply</b> knowledge of <b>key principles</b> in context and be able to <b>use</b> those key terms and concepts to reproduce a song independently and then to use knowledge and skills to compose the lyrics and music of a simple song.	Demonstrate the ability to <b>understand and recall key terms</b> pertaining to pop music and be able to apply these when prompted.	
<b>Christmas Holiday</b>						
6-Jan	B	16				
13-Jan	A	ST1	<b>NB ST1 will be a practical assessment</b>			
20-Jan	B	ST1				
27-Jan	A	19				
3-Feb	B	20	<b>Music for film (Leitmotifs) (10 weeks)</b> Students will understand the concept of a 'leitmotif', compose and perform contrasting (good vs evil) leitmotifs, arrange leitmotifs to vary emotional effect and perform their compositions.			
10-Feb	A	21	Lessons 1 and 2 - Listen to and understand how leitmotifs work in Wagner's "Ride of the Valkyries". Learn to play the main theme from "Ride of the Valkyries". Lessons 3 and 4 - Listen to and understand how various leitmotifs work in John Williams' "Star Wars" and to discover how music can be used to represent Good and Evil. Lessons 5 and 6 - Explore and create musical characters using two contrasting Leitmotifs (good v evil) Lessons 7-10 - Use composed leitmotifs to create a "suite" of ideas which run seamlessly into each other to create an holistic piece of music. How do we create a sense of conflict and good triumphing over evil through music? Rehearsal, performance and assessment.			
						<u>Curriculum areas:</u> <b>Listening</b> – Deliberately listening to music by Wagner, John Williams and selected other composers of film music and to be able to describe and compare versions of this music using appropriate music-specific terminology and understanding what makes a successful Leitmotif.

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**GW:** Students listen to a range of music which uses Leitmotif to portray a character, thought or feeling. They will be able to play existing Leitmotifs and compose short Leitmotifs of their own.

**BI:** Students perform and compose Leitmotifs and design more complex ideas based on the concept of good versus evil and will understand features of producing a successful theme, such as brevity, timbre, pitch etc.

**EW:** Students can combine Leitmotifs they have composed and develop music which demonstrates sophistication and careful thought of how to incorporate the concept of good and evil through music.

Prior (Y8)	Now (Y9)	Next (Y10)
Demonstrate the ability to <b>deliberately listen to and appreciate the</b> different characteristics of the music of horror films and be able to understand the concepts and clichés which make this genre of music successful. Use relevant terminology with increasing confidence and understand and appreciate the pivotal place of this	To <b>apply</b> knowledge of <b>key principles</b> in context and be able to <b>use</b> those key terms and concepts to understand the role and importance of music in film. To apply knowledge and skills to compose the incidental music to an existing sequence of film footage, using key concepts such as Leitmotif, hit points and successfully creating atmosphere and mood	Demonstrate the ability to understand and recall <b>key terms</b> pertaining to film music and be able to apply these when listening to film music when prompted.

**Performing** - Play Leitmotifs, including 'Ride of the Valkyries, Hedwig's theme and 'the force.'  
**Composing** – Create Leitmotifs and to manipulate them within a musical texture. To be able to write contrasting themes which represent good and evil.

Assessment of Progress:  
 Written and verbal responses to both familiar and previously unheard music.  
 Terminal performance and composition and resulting teacher assessment.

Vocabulary:  
 General elements of music eg rhythm, melody etc. Language specific to the genre Leitmotif, hit point etc

History:  
 Names of other composers who composed and/or performed in these genres. The changing nature of music for film in the Twentieth Century. The historical and social context of the UK and America in the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

					<u>EDI:</u> Richard Wagner – discussion point Links between opera and film – bridging the class divide
<b>Half-Term</b>					
25-Feb	B	22			
3-Mar	A	23			
10-Mar	B	24			
17-Mar	A	25			
24-Mar	B	26			
31-Mar	A	27			
<b>Easter Holiday</b>					
22-Apr	B	28			
28-Apr	A	29			
5-May	B	30			
12-May	A	31			
19-May	B	32			
<b>Half-Term</b>					
2-Jun	A	33			
9-Jun	B	ST2	<b>LISTENING TEST (options)</b>		
16-Jun	A	ST2			
23-Jun	B	36			
30-Jun	A	37			
7-Jul	B	38			
14-Jul	A	39			
(Total: 189 Days)					