

Key stage 3 curriculum plan 2023-24

YEAR 7	UNIT TITLE – SINGING	UNIT TITLE - SCALES				
	August-November - SINGING	November – May – THE WESTERN CLASSICAL TRADITION MAIN FOCUS – SCALES WITHIN THE WESTERN CLASSICAL TRADITION 1600-1900 approx.				May – July – INDONESIAN GAMELAN MAIN FOCUS – PENTATONIC SCALE
	Singing 4-6 popular pieces in 2-part harmony and rounds – ending in a year 7 singing showcase as a mass year 7 choir on the last day of half term to parents/carers. Pieces to include: Hey Mr Miller Ain't gonna Zombie Blinded by Your Grace Your Love Liftin me Higher	THE KNOWLEDGE OF THE PIANO, LEARNING AND KNOWLEDGE OF SEMITONES, TONES AND MAJOR SCALES Grade 1 ABRSM music theory book- including keyboard skills, applying the theory to the practical throughout the workbook. Every written activity in the workbook will be applied to the keyboard. Students will clap, sing and perform all activities. The end focus will be on scales C, G, F, and D major. Using the correct fingering and being able to play these both legato and staccato.	APPLICATION OF SCALES WITHIN THE BAROQUE ERA Looking at Vivaldi – The Four Seasons (Spring) in C major. Also introducing diatonic harmony, primary chords of I, IV, V. Melody and basso continuo performance.	APPLICATION OF SCALES WITHIN THE CLASSICAL ERA Looking at Eine Kleine Nachtmusik by Mozart. Building on the knowledge of diatonic harmony and scales. In addition to this, teaching about arpeggios.	APPLICATION OF SCALES WITHIN THE ROMANTIC ERA Looking at Tchaikovsky, Swan Lake main theme. Introducing a minor key – B minor (relative to D major studied earlier). Building on arpeggios, this includes an arpeggiated bass part.	THE PENTATONIC SCALE Gamelan – looking at music from Indonesia (on glockenspiels and xylophones). Learn 3 pieces of gamelan all using the pentatonic scale– Ochetan, Semi-Ochetan, Kotchkan. These pieces are complete as a paired activity. Musical focus is timekeeping and fluidity whilst playing. Moving onto introducing students to ensemble performance. 3 pieces all interlock – groups of 6 to work on ensemble musicianship skills and performance technique. Once the performance work has been completed, students

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YEAR 8	UNIT TITLE – SCALES CONTINUED (FROM YEAR 7 CURRICULUM)	UNIT TITLE – INNOVATIONS WITHIN WESTERN CLASSICAL MUSIC						
	Sep – Dec – THE BLUES	Jan – July – THE WESTERN CLASSICAL TRADITION MAIN FOCUS – INNOVATIONS WITHIN WESTERN CLASSICAL MUSIC 1900 ONWARDS						
	THE BLUES SCALE Keyboard based unit exploring the blues scale in the first instance; concentrating on flattened 3 rd , 5 th and 7 th . Looking at three main components: <ul style="list-style-type: none">The 12 bar blues – chords, including the flattened 7th for extension students.	CHROMATISICM Introduce the chromatic scale, re-cap key signatures and tonality (major/minor). Students to listen to the Rite of Spring by Stravinsky – Dance of the Youth and Maidens. Explore the first chord, thinking about polytonality, students to play this.	RHYTHMIC MOTIF, REPITITION AND PHASE SHIFTING - PERFORMANCE Explore clapping music by Steve Reich. Whole class performance of the clapping music motif, discuss repetition, Introduce phase shifting, perform with	RHYTHMIC MOTIF, REPITITION AND PHASE SHIFTING – COMPOSITION Students to compose a piece of ‘clapping music’ of their own. Students to compose the motif, apply phase shifting then perform in a group – this may take multiple	MELODIC MOTIF AND REPITITION – PERFORMANCE MINIMALISM Students to explore ‘Tubular Bells’ by Mike Oldfield. Students learn the individual parts. Students to produce a group performance of tubular bells, being experimental	MELODIC MOTIF AND REPITITION – COMPOSITION TOOL KIT MINIMALISM Explore the 8 ways to develop a motif: <ul style="list-style-type: none">MetamorphosisAdditive melodyIsorhythmic overlap.AugmentationDiminutionRetrogradeInversionRetrograde inversion	TWENTIETH CENTURY COMPOSITION Students to compose their own ‘cell’ of music. They are then to apply some of the techniques explored in the previous lesson to their composition. Students to be introduced to Dorico software. Several lessons on using the software, then students are to input their compositions into Dorico. The Dorico composition project can take up to a half term to complete	

	<ul style="list-style-type: none"> • The melody (Hound Dog or a pre-composed melody). • The walking bass. <p>Students learn the three ingredients above, they then combine these components into an ensemble performance to be performed to their teaching class.</p> <p>Students then compose their own melody to insert into their performance. Introduce popular song format,</p>	<p>Introduce the opening syncopated rhythm, clap with the accents in the correct place. Transfer chord into rhythm, play on keyboards.</p>	<p>class in two halves. Small group (max 4) performances of clapping music.</p>	<p>lessons to complete.</p>	<p>as to how to keep the listeners ear interested. This will take several lessons to complete.</p>			
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	vocabulary like introduction, verse, chorus, instrumental, outro etc...							
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