



# -Long Term Plan Year 7 Music

Subject driver: Every hour a Musical Experience, exploring with awe and wonder

Through our teaching and learning in the music department we aim to create a stimulating and creative environment in which **all** students can participate. We work to develop **skills, knowledge** and **understanding** through a wide **variety** of practical musical experiences which will also allow students to explore **social, moral, cultural** and **spiritual** understanding through **experiential learning** whilst building **cultural capital**.

This will apply for Year 7

Half term	Unit title	Key knowledge/ Content to learn and retain	Essential skills to acquire (subject & generic)	Link to subject ethos and driver	Anticipated misconcep- tions	Links to previous KS	Links to future KS	Opportunity for stretch for high prior attainers	SMSC & British Values	Cultural Capital	Career Link
1	The elements of music and	<b>An introduction to the elements of music and their effects on the construction of music at a basic level</b>	Baseline Music Assessment	Exploration of music in different genres	The differences between organs and pianos aurally and tempo and fast rhythms.	Ks1/2 work on the elements of music, performance s and composition.	Analytical listening skills	Questions related to notation and listening analysis requiring structured answers		Musical Contexts	
	Keyboard	<b>Introduction to the keyboard</b>	Baseline Keyboard	Marches	Numbering of the fingers Relationship between number notations and black keys	Primary Keyboards	Performance Skills	2 hands and backing functions on the keyboard			
1 or 2	Vocal Skills	<b>What a Sea shanty is</b>  <b>Wellerman</b>	Memorising words Following a basic score for singing	Changes in music over time	Confusion between pitch and dynamics  Getting used to control of	Primary unison singing			Collaborative singing		Work Songs  Working as a performer/mu
								Opportunities to lead	Work songs and local		

		<p><b>Sense of pulse in working songs</b></p> <p><b>Relations of songs to industry and geography</b></p> <p><b>Covers of pop songs (style changes)</b></p>	<p><b>Correct posture for singing</b></p> <p><b>Diaphragmatic support in singing</b></p> <p><b>Pitching notes</b></p> <p><b>Singing in simple parts</b></p> <p><b>Warming up voices</b></p> <p><b>Singing in 4 parts through rounds</b></p> <p><b>Independent part singing</b></p> <p><b>Dynamics</b></p>		the voice			sections, teach tongue twisters for warmups.	history and industry		sician
Half term 1 or 2	Keyboard Skills	<p>C is to the left of the two black keys.</p> <p>G Clef and F clef notation (tested through focus on sound)</p> <p>C major scales RH, LH and both first 5 note scales and then 8</p>	<p>How to find notes on the keyboard without writing on keys</p> <p>Reading basic pitch and rhythm notation</p> <p>Basic hand technique</p>	<p>Exploring instrumental technique</p> <p>Developing skills and understanding theory through practical application</p>	<p>Confusion over repetition of notes on the keyboard and stave - recognising that middle C only refers to one key but can be written differently on both clefs.</p> <p>Maintaining correct hand position -</p>	<p>Some basic rhythm notations should have been experienced .</p> <p>A large number of our students have worked with glockenspiels (having the same key layout)</p>	<p>Development of instrumental technique.</p> <p>Musical context of repertoire</p> <p>Basic understanding of what a scale is.</p> <p>Ability to read and reproduce notation means future</p>	<p>Repertoire can be extended for individual students right to Diploma level if required.</p> <p>More advanced theory is available as extensions tasks on focus on sound and can be set individually to</p>	<p>Performing as a soloist and giving and receiving constructive criticism in peer feedback.</p>	<p>Music of great composers</p> <p>MOBO</p> <p>Experiencing excellent quality piano performances: Yuja Wang, Jarrod Radnich, Tom Brier, Oscar Peterson</p>	<p>Skills as a performing musician, Improvisation, sight reading as a musician in the UK</p>

		How notes on the staff relate to notes on the keyboard	Recreation of one part melodies on the keyboard from basic notation		wanting to play single finger (students claim this is easier initially; until the motor skills are developed in the hands).		information can be delivered through scores.	understand keys and chords.			
		Performing pieces by great composers:  Beethoven - Ode to Joy Mozart - Ah Vous d'irai je maman	Playing using both hands  Developing through repertoire to increase independence of hands	Exploring works of "great" composers	Fear of improvisation scaffolded by performances with teacher accompaniment and building from 3 notes or even 1 note improv.						
		Walking basslines and chords	Independence of hands, improvisation on the blues scale	Exploring MOBO related to keyboard music							
Half Term 3 or 4	African Music	<b>Exploring Pulse, Beat, Rhythm, Ostinato, Cyclic and Polyrythms, Note Durations and Rhythm Grid Notation</b>	To be able to perform and compose my own part in a group using polyrythms.  To be able to identify a number of African instruments  To be able to compose a piece of percussion music using a traditional structure	Exploration of west African Music  Identification of the types of how the instruments are played from a practical and a theoretical viewpoint	Djembe not bongo – and the differences of origin.  Not hearing the intricacies of the different components of the polyrythms.	Previous rhythmic work at Primary school and exposure to world music's	Links to the Blues/Jazz ensemble and keyboard study in later years Links to Fusions and other world music studies	Composition development and improvisation to a higher level of complexity. Pupils can further develop the piece using the elements of music.	Ensemble performances and composition work. Development of social and communication skills whilst creating music through a drum.	Music Contexts  MOBO South and West African	Working as a composer, performer. Communication skills

Half Term 3 or 4	Cartoon Music	Application of the Elements of Music  Leitmotifs Enhancement of action/drama Film devices Emotion and culture Location Mickey Mousing	To be able to recognize how the different musical elements are combined and used expressively in film music  To be able to compose music so that it relates to an intended purpose effectively.	Experiential composing, application of keyboards skills and knowledge to create an effective piece of cartoon music	Using sound effects and music effectively	Primary music composition, Half Term 1 elements of music and keyboard skills	Year 9 Film Music	Close synchronisati on and use of developed devices to improve the composition	Communicati on and group work. Creating music suitable for a younger audience	Film and Cartoon Music – historical analytical studies of Tom and Jerry and Disney	Film and gaming compoition.
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