Holland Park School | *Year 9 Music: What Makes a Good Song?*

Overview	This unit uses a wide range of musical stimuli – popular songs from 1960s to 2020 – to introduce more complex musical content. It builds on prior learning, where students will have learnt about typical ensembles through playing and singing together. They will also be familiar with chords and melody. Over the scheme of learning, students will be introduced to and become familiar with typical song structures, chords and cadences, a variety of textures and intervals. They will also analyse song lyrics and rhythm, and review how hooks, riffs and motifs are used in songs. All of this helps them to prepare their own song analysis and plan their own cover version of an existing song. Whilst listening and appraising is a main feature of these lessons, performance and creative work are weaved into the unit where possible and students will be well-placed to write their own songs having completed this unit.
Assessment	By the end of the unit students will: 9.2.1 Compose music in more than one genre which makes controlled use of musical features and devices. 9.3.1 Discuss and analyse music in detail, using key words and musical terms
Key words	Tonality, structure, rhythm, tempo, timbre, dynamics, pitch, perfect cadence, imperfect cadence, primary chord, major chord, secondary chords, minor chord, monophonic, homophonic, melody-dominated homophony, polyphonic, countermelody, hook, riff, interval

Topics	Key content
Structure	Reviewing song structure, understanding the difference between sections of a song. Reviewing song structure, reviewing and playing bass lines. Learning about perfect and imperfect cadences.
Primary and secondary chords	Reviewing cadences, constructing major chords, learning about primary chords and playing within songs. Reviewing primary chords, constructing major and minor chords. Learning about secondary chords. Understanding the use of secondary chords through performing songs.
Texture	Reviewing primary and secondary chords. Learning about a variety of textures (monophonic, polyphonic, melody dominated homophony) and understanding how to describe texture in songs. Reviewing texture – monophonic, homophonic and melody dominated homophony. Learning about polyphonic texture and countermelodies/ Analysing how a wide variety of textures are used in songs.
Electronic Dance Music	Learning about the conventional structure of EDM, playing an EDM track. Identifying EDM structure.
Hooks, riffs and motifs	Reviewing song structure in EDM. Learning about hooks, riffs and motifs – and an introduction to intervals. Identifying and analysing these devices in songs.
Intervals	Learning about intervals – the distance between musical notes. Understanding how intervals are used in choruses in songs.

Lyrics and rhythm	Reviewing intervals. Learning and analysing lyrics in rap: old school hip hop and drill. Writing original lyrics.
Analysing a song	Reviewing lyrics in rap. Analysing a song: terminal unit task, students analyse one song, step by step, from a choice of four using skills and knowledge developed over the entire scheme of learning. Calvin Harris 'Feel So Close', Sam Smith 'Stay with Me', Lady Gaga 'Bad Romance' and Capital Cities 'Safe and Sound'.
Planning a cover version	Reviewing the features of a good song and song analysis. Step by step, planning a cover version including understanding how to rehearse.

Holland Park School | *Year 9 Music: Music for Film*

Overview	This unit uses a wide range of musical stimuli – films and animation from the past 100 years – to explore the impact of musical devices and the inter-related dimensions of music. They are introduced to musical cliches, particularly those that are used in film and television. The lessons build on prior learning, where students will have learnt about instrumentation in years 7 and 8, tonality and melody in year 8, and intervals and harmony earlier in year 9. Over the lessons, students will be introduced to and become familiar with key concepts of this genre, including leitmotif and soundscape. Whilst listening and appraising is a core part of these lessons, as part of exemplification, students embed musical understanding throughout the lessons by completing tasks that draw together the three pillars of musical understanding: constructive, technical and expressive.
Assessment	By the end of the unit students will: 9.2.1 Compose music in more than one genre which makes controlled use of musical features and devices. 9.3.1 Discuss and analyse music in detail, using key words and musical terms
Key words	Mickey Mousing, foley, leitmotif, chromatic, interval, tonality, dissonance, ostinato, pedal, texture, rhythm, pitch, diegetic, non-diegetic
Key dates	Walt Disney studios pioneered mickey mousing in 1928

Topics	Key content
Mickey mousing	Teacher led warm up is followed by aural analysis of 'Steamboat Willie' from 1928. Concepts of mickey mousing, sync points, foley and diegetic music introduced. Students complete a cue sheet and subsequently sound effects for a short animation.
Leitmotif	Students reflect on the impact of melody on mood, and learn about how leitmotif is used to represent a person, place or idea. Short practical examples all exemplify how chromatic melodies can be used for mysterious characters. Creative consolidation through either performance or composition tasks relating to James Bond, Harry Potter or an original theme. Revising rhythm notation. Analysis of heroic musical themes, learning how brass and percussion instruments are used to portray heroic characters. A soundscape composition for Wonder Woman embeds understanding.
The fanfare	Revising intervals. Learning how fanfares are composed and writing an original fanfare to a backing/accompaniment.
Sci-fi	BBC Ten Pieces film on Delia Derbyshire and the Dr Who theme sets the context, introducing electronic timbres and experimentalism. Comparison of Dr Who and Stranger Things themes, highlighting musical devices common to both. Creative consolidation then possible through composition task (creating soundscape for an image of an astronaut) or performing/arrangement (Dr Who theme).
Horror	Identifying changes in the Harry Potter motif, linked to fear – analysing how composer write for horror films including used of pitch, instrumentation, tonality, rhythm and texture. A class performance task exemplifies this. Creative consolidation is then possible through composition task (creating soundscape for an image of a haunted house) or performing arrangement (28 Days Later).
Epic films	This is a consolidation lesson where a small amount of new knowledge is introduced. There is also revision of intervals, introducing a 6th. New and existing content is tested through a longer listening task – which can be used as a summative assessment.
Writing to a brief	From this point, students can demonstrate their understanding through creating a longer, original stylistic composite through writing to a brief. Choices of brief include: 'Children of Ghosts', 'Lost in Time' and 'Beyond the Sky'. A model is provided for 'Children of Ghosts', including a cue sheet and exemplar composition.