

<b>Overview</b>	This unit of work is a foundation unit for KS3 Music, where students review the elements (interrelated dimensions) both through aural analysis and singing in context. Development of literacy within the subject is also embedded in all lessons; these activities are scaffolded, with consistent modelling. This will enable students to develop a secure, relevant and contextual approach to writing within the discipline at the very start of the key stage. Whilst this scheme is knowledge-rich, active music-making is included in every lesson through singing the set piece 'By the Waters of London Town'.
<b>Assessment</b>	By the end of the unit students will: 7.1.3 Use appropriate musical notation when playing and singing 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.1 Identify a variety of different instrument sounds and families 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
<b>Key words</b>	Major, minor, forte, piano, fortissimo, pianissimo, crescendo, diminuendo, allegro, adagio, presto, lento, legato, staccato, round, tonality, dynamics, tempo, articulation, structure
<b>Key dates</b>	

Topics	Key content	Glossary link	Knowledge Organiser link
<b>Tonality</b>	Students learn about tonality (major and minor) and identify this by ear. This is then applied to the melody of 'By the Waters'.	Pp. 36-38	Pg. 64
<b>Dynamics</b>	Students learn about dynamics and identify them by ear, describing the music with appropriate musical language. This is then applied to the song.	Pp. 36-38	Pg. 64
<b>Tempo</b>	Students learn about tempo and identify variations in speed by ear. Comparisons of tempo, dynamics and tonality are made across a variety of pieces. Variation in tempo is then applied to the song.	Pp. 36-38	Pg. 64
<b>Articulation</b>	Students learn about articulation and identify variations by ear. Comparisons of tempo, dynamics, tonality and articulation are made across a variety of pieces. Variation in articulation, tempo and dynamics are then applied to the song.	Pp. 36-38	Pg. 64
<b>Structure</b>	Students learn about musical structure and identify elements within the musical structure of example pieces. Following this, they continue to develop their performance of 'By the Waters', singing in a round.	Pp. 36-38	Pg. 64
<b>Sight singing</b>	Students develop skills in sight singing. With the simple melodic lines that they learn, they create variation in tempo, tonality and dynamics.	Pp. 36-38	Pg. 64

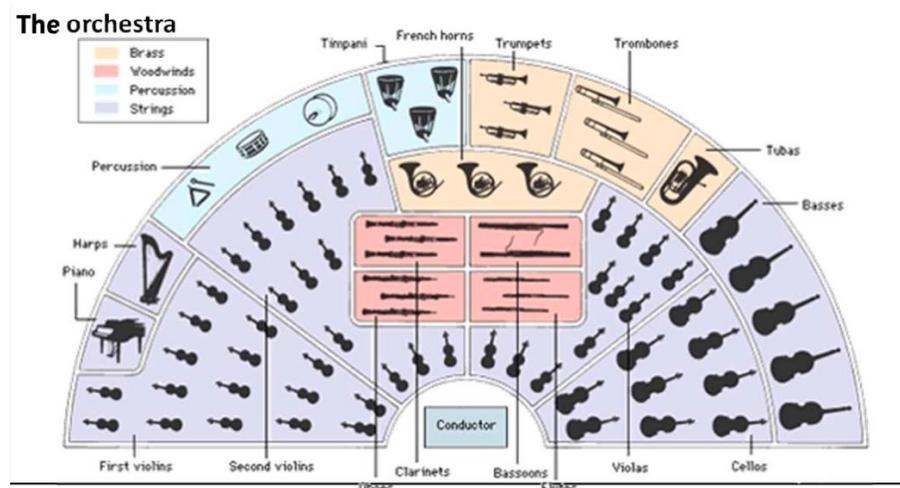


Note Name	Note Symbol	Note Value
Semibreve		4 beats
Minim		2 beats
Crotchet		1 beat
Quaver		½ of a beat
Pair of Quavers		2 x ½ beats = 1
Semiquaver		¼ of a beat

Rest		A silence - a crotchet rest (1 beat), a quaver rest ( a ½ beat)
Dotted notes		A dot next to a note increases the length by half of the original note
Triplets		Three notes played in the time of two
Time signature		This shows how many beats are in a bar (the <u>metre</u> )
Simple time signature		Each beat divides into 2 (2/4, 4/4, 3/4)
Compound time signature		Each beat divides into 3 (6/8, 12/8, 9/8)

<b>Overview</b>	This unit of work is designed as a transition unit. It is important that students develop a secure sense of pulse both as individuals and as a class – musicianship flows from this (playing and singing in an ensemble, working on a DAW, responding to music stimuli). The sequence of lessons gradually build security with rhythm and pulse, through basic drum kit patterns (clapping), more complex rhythmic work in an ensemble (Samba), understanding metre (conducting) and working with syncopations. The unit culminates with a class body percussion ensemble performance inspired by 'Connect It' by Anna Meredith. Whilst this scheme is knowledge-rich, active music-making is included in every lesson.
<b>Assessment</b>	By the end of the unit students will: 7.1.1 Demonstrate fluency and accuracy on at least two instruments (drum kit and various percussion/body percussion) 7.1.2 Demonstrate ensemble listening skills in a group task 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
<b>Key words</b>	Rhythm, structure, tempo, timbre, dynamics, pulse, ostinato, syncopation, metre, phrase, call and response, cadence, binary, canon, accent
<b>Key dates</b>	'The Rite of Spring' by Stravinsky – 1913 'Connect It' by Anna Meredith - 2015

Topics	Key content	Glossary link	Knowledge Organiser link
<b>Pulse and rhythm</b>	Understanding the difference between pulse and rhythm, learning about simple note values and developing simple rhythms.	Pp. 36-38	Pg. 63
<b>Rhythmic notation</b>	Reviewing rhythm values through sightreading. Learning about a crotchet rest. Basic drum kit patterns. Reading and notating rhythms: quaver rest, dotted notes, ties. Understanding and notating triplets.	Pp. 36-38	Pg. 63
<b>Samba</b>	Learning the timbres in the Samba band, and playing Bossas and the Groove.	Pp. 36-38	Pg. 63
<b>Metre and time signatures</b>	Understanding metre and time signatures, including simple and compound time. Learning how to conduct.	Pp. 36-38	Pg. 63
<b>Body percussion</b>	Understanding how to warm up. Learning about body percussion performance and composition, including how to use a canon. Class performance of Connect It and creative responses – making decisions on tempo, timbre, dynamics and structure.	Pp. 36-38	Pg. 63



<b>Overview</b>	This unit of work builds on prior skill development, encouraging students to develop individual performance skills on a melody instrument – for some students, it may be their first opportunity to do this. Students will also create short composition ideas that can contribute to a wider performance, refining their ideas. Whilst this scheme is knowledge-rich, active music-making is included in every lesson and students should develop instrumental skill alongside new knowledge acquisition. Content is presented through the study of the set work - 'O Fortuna' from Carmina Burana by Carl Orff. There are opportunities for creative work, through writing an ostinato and creating new text and melody for the piece.
<b>Assessment</b>	By the end of the unit students will: 7.1.3 Use appropriate musical notation when playing and singing 7.2.3 Develop and extend musical ideas and patterns effectively 7.3.1 Identify a variety of different instrument sounds and families 7.3.2 Identify and comment on musical devices in a range of topics 7.3.3 Recognise musical symbols and staff notation and demonstrate an ability to use these in performance
<b>Key words</b>	Melody, dynamics, tempo, texture, structure, accompaniment, scale, stepwise movement, forte, fortissimo, piano, pianissimo, ostinato, third, octave, musical score, pedal, improvisation
<b>Key dates</b>	'O Fortuna' from Carmina Burana by Carl Orff – 1935

Topics	Key content	Glossary link	Knowledge Organiser link
'O Fortuna'	Listening to and analysing the introduction from 'O Fortuna'. Revising the orchestral families. Learning the melody of 'O Fortuna' introduction. Learning about musical contrasts – tempo and dynamics. Describing music and analysing impact of music on mood. Playing the ostinato from 'O Fortuna'.	Pp. 36-38	Pg. 65
Pitch notation	Understanding how to notate pitch. Composing an original ostinato for O Fortuna. Listening and imitating stepwise pitch shapes. Practising correct keyboard technique. Learning the melody of 'O Fortuna' on a keyboard instrument. Analysing the texture – layers – of the music. Reading a musical score. Writing extended responses about music.	Pp. 36-38	Pg. 65
Composition	Learning the context of 'O Fortuna'. Writing new lyrics and melody for 'O Fortuna'. Learning about musical structure. Reviewing the musical material of 'O Fortuna', building a performance.	Pp. 36-38	Pg. 65



Topics	Key content	Glossary link	Knowledge Organiser link
<b>Hooks and riffs</b>	Hooks and riffs explained, two listening exercises followed by learning the riff from Sweet Dreams.	Pp. 36-38	Pg. 66
<b>Ostinato</b>	Practical exercises based around musical materials: learning bass ostinato and percussion ostinato from Bolero, step by step, and then creating accompaniment texture. Analysis of melody and composition task. All of these elements can be combined for a larger-scale performance.	Pp. 36-38	Pg. 66
<b>Minimalism</b>	Practical starter, clapping additive rhythm. Introduction to minimalism, based on patterns – listening to 'Music for 12 Musicians' (Reich) including BBC Ten Pieces Trailblazers video. Composition task, creating simple cell and using techniques of cell selection, rhythm selection, augmentation, canon and arranging.	Pp. 36-38	Pg. 66