

## Music Curriculum Overview - Year 7

	Unit	Details
Autumn One	<b>I've Got Rhythm</b>	This unit introduces or reintroduces the concept of pulse through a variety of experiences which include pulse games and other rhythmic activities, the creation of patterns, including ostinati, and repetitive rhythmic textures – cyclic and polyrhythms, listening activities and the composition and performance of class and group rhythm pieces. Through composing and performing, pupils are introduced to rhythm grids and rhythm grid notation which can be extended to include single line rhythm notation using the note values of a semibreve, minim, crotchet, quaver and pair of quavers. The unit explores how pulse patterns can be grouped into two, three and four-beat patterns forming a basis of time signatures, bars and bar lines and conducting patterns in 2/4, 3/4 and 4/4 times. The characteristic 2/4 pulse pattern is explored in the genre of the March and the 3/4 pulse pattern in the Waltz.
Autumn Two	<b>Keyboard Skills</b>	Pupils learn about other keyboard instruments such as the Harpsichord, Celesta, Accordion, Organ, Clavichord, Piano (upright and grand) and Synthesisers before establishing the importance of correct playing position and posture and the importance of keyboard warm-ups. Pupils move on to learn about using keyboard fingering for better playing skills, built through a range of exercises such as scales and simple right hand melodies in the key of C Major. Pupils explore the layout of the keyboard in terms of white and black keys and their note names; sharps and flats as enharmonic equivalents and explore how to "read music" in the form of simple melodies and melodies from popular songs from treble clef staff notation. They then move on to add a second part of basic chords with the left hand. Pupils then progress to perform a Christmas keyboard piece and compose a round for keyboard ensemble.
Spring One	<b>Samba</b>	This unit introduces the polyrhythmic style of Latin-American Samba and revises and revisits many key concepts concerning rhythm, beat and pulse including polyrhythms, cyclic rhythms, syncopation, ostinato and call and response. The experience of performing together as a class or larger group ensemble aims to give pupils the exhilaration and physical impact of ensemble percussion music. The unit is based around a class Samba piece - an arrangement of Bellini's "Samba de Janeiro" where original melodic parts have been adapted and Samba percussion rhythms added to form various sub sections: Intro, Groove, Breaks, Mid-Sections and Coda which are learned over a series of lessons and developed as the unit progresses. The Form and Structure of this arrangement of "Samba de Janeiro" follows the traditional layout of a piece of Samba including sections which feature call and response, syncopation and the opportunity for rhythmic improvisation within an overall structure.
Spring Two	<b>Sonority City</b>	This unit develops pupils' knowledge and understanding about orchestral instruments and families/sections of orchestral instruments. Pupils learn about the construction, sound production and timbres/sonorities of different orchestral instruments, the layout, grouping and the instruments which belong to each section of a modern symphony orchestra. Key to this unit is pupil's understanding of the terms: TIMBRE AND SONORITY with a general introduction to the orchestra followed by exploring one orchestral section or family per lesson.
Summer One	<b>Form and Structure</b>	This unit begins by establishing what is "Form and Structure" in music and why Form and Structure is important. Through performing, composing, improvising and listening and appraising, pupils then explore four different musical structures: Question and Answer Phrases, Binary Form, Ternary Form and Rondo Form. Pupils begin with an exploration into Question and Answer phrases as one of the simplest types of musical structures, relating this to Call and Response singing and how musical Question and Answer phrases balance with each other to form a complete structure. Binary and Ternary Forms are then explored with an emphasis on how musical contrast is achieved between "A" and "B" sections revising the Elements of Music. Rondo Form is explored as a type of recurring musical structure with pupils adding improvisations as "Episodes" between a whole-class "A" section. Finally, pupils create a "free composition" in either Binary, Ternary or Rondo Form.
Summer Two	<b>Saharan Sounds</b>	This unit explores the main rhythmic musical features and devices used in African music, particularly the African drumming tradition of West Africa. Pupils explore the different African Drum performance techniques and the effect this has on the timbre and sonority of the sounds produced. They then move on to perform and create, by composing and improvising simple rhythms and, using repetition, turn these into cyclic rhythms. These are then combined and overlapped to create polyrhythms and a polyrhythmic texture: a characteristic of much African music. Pupils explore the effect of syncopation on rhythms learning about its offbeat feel and its emphasis on weaker beats before exploring how call and response is used in African music, again through creating, composing, performing and improvising their own call and response rhythms and the role of the Master Drummer. Pupils explore African musical instruments and the different timbres and sonorities that these produce before combining their learning of cyclic and polyrhythms, syncopation and call and response into an African inspired piece. Single line rhythm notation and note values are revised from prior learning and extended through knowledge of dotted and tied notes.