

## Year 9 Topics

In year 9 we teach the following modules over the course of the year. Each module draws on prior learning from Year 8 and builds on understanding from the KS2 programme of study. Each module develops and deepens the Core knowledge that will underpin all areas of the curriculum at KS3 and KS4.

Topic	Rationale	Knowledge acquisition	Key vocabulary	Skills and enrichment
<b>Stage &amp; Screen 1</b>	This unit aims to give pupils the experience of being “ <i>film soundtrack composers</i> ” and explores the challenges and musical devices used in film soundtrack composition.  The unit focuses on three <i>genres</i> of film soundtrack: <i>Action/Thriller Soundtracks</i> , <i>‘Western’ Soundtracks</i> and <i>“Horror Movie” Soundtracks</i> .	How the concept of mood and how music and soundtracks encapsulate the main mood of a film	Leitmotifs Characters Film Mood Instrumentation	<b>Performance</b> skills – playing Leitmotifs and themes.  How themes can be used in soundtracks – James Bond  <b>Listening</b> skills – how reflect character and why/effective  <b>Oracy</b> - through classroom based discussion.  <b>Creativity</b> – develop composition skills by composing a sound track to film clip – applying knowledge learnt (compositional techniques such as pedal/ostinato/dim 7 <sup>th</sup> / instrumentation) to reflect mood. Students will develop ideas, make decisions, collaborate and manage time constraints just as a film composer would.
		How Leitmotifs have been used in film	Soundtrack Themes	
		How different musical Themes have been used in film soundtracks	Pitch Diminished 7th chord Minor Chord	
		How cue sheets and film soundtrack composers use these to assist in planning musical events with an emphasis on timings	Interval Cuesheet Story board Discords and concords (ext)	
		How film music composers use CONCORDS, DISCORDS and Diminished 7ths in their SOUNDTRACKS to create a mood of tension and suspense	John Williams/Hans Zimmer/John Barry/ Danny Elfman/Maurice Jarre/James Horner	
How to plan and compose a soundtrack to a Horror Movie using a storyboard.				

		How to develop and apply compositional knowledge in Sibelius/notation skills		<b>Independence</b> – Research, wider listening, Refining and amending work in progress
<b>Stage &amp; Screen 2</b>	This part of the unit explores songs and music from the stage, beginning with an exploration into “What makes up a musical?” Students explore the history and developments of elements of a musical, from their origins in opera, before exploring the impact of an “opening number	How the origins and development of musical theatre have led to the modern day musical and how these influences have led to a wide variety of styles in musical theatre	Musicals Musical Theatre Opera Vaudaville/Book/Jukebox/concept/rock musicals	<b>Evaluating:</b> Analysing and evaluating their own work and work of others  <b>Enrichment</b> Attending theatrical productions with live original music, e.g. some carefully chosen musicals  Inviting composers of TV/film/advertisements to lead workshops and talk about the technical and musical procedures behind their music
		Learn about the importance on the “opening number” of a musical and how it sets the scene and style for forthcoming events, plot, storyline and characters	Scene Storyline Plot/Characters Orchestra/Doubling Lyrics/Syllabic/Word painting Soprano/Alto/Tenor/Baritone/Bass Unison Harmony	
		How a chorus song, featuring soloists, is used within the context of a musical  Develop awareness of the roles of different vocal and instrumental parts and how they fit together	Chorus Solo/Soloist Marcato Mellismatic	
		How songs from musicals create a range of different emotions and moods, suitable to the overall theme, style, storyline and plot of the musical as a whole	Ballads Rubato Expression <b>Leonard Bernstein</b>	
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<b>Music Through Time</b>	<p>To develop understanding of periods of music (not just referring to Classical music) and identifying characteristics typical of each of the periods introducing harmony and use of modes (before scales developed).</p> <p>This unit explores use of compositional devices such as drones, ostinato, ground bass</p> <p>The differences between secular and sacred music and the development of instruments</p>	<b>Medieval Period</b> <ul style="list-style-type: none"> <li>• Timelines/Context</li> <li>• instruments</li> <li>• Musical devices</li> </ul>	<p>Medieval Secular/Sacred/folk Plainsong/Organum Psaltrey/Dulcimer/lute Fiddle/harp/Hurdy-Gurdy Tonality/Scales/Modes/Major/Minor Drone</p> <p>Baroque Ornamentation/trills/grace notes/ext mordents Violin/Viola/Cello/Double Bass Oboe/Bassoon Harpsichord/(Wooden) Flute/Timpani Chamber orchestra Continuo/Ground Bass/Concerto/solo/ Courant /Gavotte /Minuet /Gigue/Binary Pachelbel/Vivaldi/Handel</p> <p>Classical Larger Orchestra/Piano Formal/Structured Opera Melody &amp; Accompaniment/Sonata/Symphony Mozart/Hayden/ Schubert/Beethoven</p> <p>Romantic Larger Orchestra – More percussion/Tuba Piccolo/cor anglais/bass clarinet/double bassoon</p>	<p>New knowledge and skills are developed by the introduction of scales and modes building on previous knowledge of major and minor as well as chords.</p> <p>The introduction of compositional devices such as a pedal, ground bass and key characteristics of each of the periods to help identify such as ornamentation, expression instrumentation and structure.</p> <p>Students will also be introduced to new forms such as the 12 bar blues, blues scale and improvisation. New band set ups such as Big Bands, Rock bands and instrumental developments</p> <p><b>Oracy</b> - through classroom based discussion/listening.</p> <p><b>Creativity</b> – developing ideas, problem solving, decision making, collaborating and applying knowledge</p> <p><b>Independence</b> – Research, wider listening,</p> <p><b>PERFORMING:</b> Contribution</p>
		<b>Baroque</b> <ul style="list-style-type: none"> <li>• Timelines/Context</li> <li>• instruments</li> <li>• Musical devices</li> </ul>		
		<b>Classical</b> <ul style="list-style-type: none"> <li>• Timelines/Context</li> <li>• instruments</li> <li>• Musical devices</li> </ul>		
		<b>Romantic</b> <ul style="list-style-type: none"> <li>• Timelines/Context</li> <li>• instruments</li> <li>• Musical devices</li> </ul>		
		<b>20th Century</b> <ul style="list-style-type: none"> <li>• Timelines/Context</li> <li>• instruments</li> <li>• Musical devices</li> </ul>		

	throughout the periods		Virtuosic/freedom in structure/Dramatic contrasts/ Expression/Chromatic Beethoven/Brahms/Verdi/Tchaikovsky  BigBand/Swing/Jazz/Rock & Roll/Blues Improvisation 12 Bar Blues Blues Scale	To group and individual performances  <b>EVALUATING:</b> Analysing and evaluating their own work and work of others
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<b>Personal Challenge</b>	This unit aims to give preparation time for Music GCSE. Students can opt for either a compositional challenge, a performance of an individual or ensemble piece or an analysis of an agreed piece of music.	<p>Performance</p> <p>How to demonstrate the ability of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression</p> <p>Composition</p> <p>How to create an effective musical composition showing development of musical ideas and demonstrating technical control</p> <p>Listening/Analysing</p> <p>How to reflect on, analyse and evaluate music in aural and/or written form.</p>	<p>Listening/Composting/Performance</p> <p>Performing forces and their handling</p> <p>Rhythm &amp; Metre – 4/4 ¾ 2/4 6/8 etc</p> <p>Time signatures/rhythms/Pulse/Tempo</p> <p>Texture – monophonic/polyphonic/melody and accompaniment</p> <p>Structure – Verse/Chorus/intro/Binary/Ternary/Rondo</p> <p>Melody – articulation/phrase/phrasing/repeat/lyrics/melesmatic/syllabic/accending/descending/glisando/chromantic/conjunct/disjunct/variation</p> <p>Tonality/Harmony – major/minor/modal/atonal/tierce de picardie</p> <p>Compositional devices – ground bass/ostinato/sequence/drone technique</p>	<p><b>Independence</b> – Research, wider listening, Refining and amending work in progress</p> <p><b>Performance</b> skills – development of instrumental techniques, expression, fluency and accuracy.</p> <p><b>Listening</b> skills – analysis of agreed piece of music. Students will show and develop their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the context of music. Elements focusing on are covered in GCSE Music - performing forces and their handling, tonality, texture, structure, melody, harmony compositional devices and techniques used etc.</p>

				<p><b>Creativity</b> – develop composition skills by composing a piece of music to an agreed brief – applying knowledge learnt (compositional techniques such as pedal/ostinato/dim 7<sup>th</sup>/use of instrumentation and handling). Students will develop ideas, make decisions, collaborate and manage time constraints just as a composer would.</p> <p><b>Oracy</b> - through classroom based discussion.</p> <p><b>Evaluating:</b> Analysing and evaluating their own work and work of others</p> <p>Enrichment</p> <ul style="list-style-type: none"> <li>• Attending live performances</li> <li>• Watching recorded performances</li> <li>• Listening to a range of music from all times and places</li> </ul>

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