

# Mayflower High School Curriculum

<p><b>Subject:</b> Music</p> <p><b>Vision and Intent</b></p> <p><i>We learn music to learn what it is to be human. Throughout human history we have harnessed the power of music to express ourselves. This can be singing as a group to recognise key moments in life, such as birthdays, using national identifiers such as anthems, its use in religious ceremonies, its use in advertising, to heighten or alter our own moods and feelings, to augment media such as TV, films and video games.</i></p> <p><i>Through our curriculum we explore how pieces of music have been constructed via musical forces by performing and analysing them. We spend time learning how to play and perform on instruments and by using our voice.</i></p>	 <p><b>Success, Happiness and Opportunity for All.</b></p>
<p>The Mayflower Music curriculum will enable learners to:</p> <p><i>Because Music is such an intrinsic part of our being, we look at developing the following three areas in KS3 as we believe they are the most important to develop over the three year period.</i></p> <ol style="list-style-type: none"><li><b>1. To develop confidence and our ability to use our voices musically.</b></li><li><b>2. To develop confidence and our ability to perform using musical instruments as an ensemble.</b></li><li><b>3. To develop confidence and our ability in how to use technology to perform and compose.</b></li></ol> <p><i>A constant thread through <u>all</u> of these areas is to be able to express how and why music is being used or exploited in such a way that the music is successful in achieving its aim.</i></p>	

## Curriculum Overview: Music

<b>Year 7</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
Vocals Opera	<p>What is an Opera? What is an Aria? What are the main stories of the two studied operatic arias? Where do they fit in the story? How are they being represented musically?</p> <p><u>Suggested material</u></p> <p>La Donna È Mobile - Giuseppe Verdi</p> <ul style="list-style-type: none"><li>• Why did Verdi not rehearse this piece until opening day?</li><li>• What makes a piece of music 'catchy'?</li><li>• Why is it important that this piece of music is catchy?</li><li>• How does Verdi avoid repetition from sounding boring?</li><li>• What is melodic sequencing?</li><li>• How is dynamic contrast used?</li><li>• How is the Duke of Mantua's nature represented musically?</li><li>• What is a cadenza? Why is it used?</li></ul> <p>La Habanera - Georges Bizet</p> <ul style="list-style-type: none"><li>• The story is set in Spain, but sung in French. Why?</li><li>• How does Bizet ensure that the music sounds Spanish?</li><li>• Diatonic melody vs chromatic melody. What moods does this create?</li><li>• Major vs Minor. How does this influence mood?</li></ul>

	<ul style="list-style-type: none"> <li>• How does Bizet use melodic sequencing?</li> </ul> <p>Comparing pieces</p> <ul style="list-style-type: none"> <li>• 3 / 4 time vs 4 / 4 time</li> <li>• Male lead vs Female lead - tenor vs soprano</li> <li>• Both characters are flirtatious</li> <li>• Verdi is soloist, Bizet is solo with chorus.</li> </ul>
Vocals Oratorio	<p>What is an Oratorio? What are the similarities and differences between an Opera and Oratorio?</p> <p>Hallelujah Chorus - GF Handel</p> <ul style="list-style-type: none"> <li>• What is SATB?</li> <li>• Soprano vs Treble</li> <li>• Comparison of texture through the piece - homophonic, unison, contrapuntal.</li> <li>• Conjunct/step vs disjunct/leap</li> <li>• How is repetition and variation used?</li> <li>• Why is a German composer important in the UK?</li> </ul>
Technology & Composition	<ul style="list-style-type: none"> <li>• Beat making - Backbeat - using Ableton software (Live) and hardware (Push and/or Move), via piano roll editor, Ableton Push sequencer, performing in real-time.</li> <li>• Bass line - using root note of chord sequences, octaves and passing notes.</li> <li>• Chords - Root position chords in tonic and dominant position - via note editor,</li> <li>• Riff - composing using conjunct/step movement - recorded in real time using Ableton Push</li> <li>• File Management</li> </ul>

	<ul style="list-style-type: none"> <li>• Arranging Clips in Session View</li> <li>• Arranging Clips in Arrangement View</li> <li>• Exporting Audio</li> </ul>
Band Skills Focus on 'Riffs'	<p>Learning how to play riffs, chord sequences, rhythms across -</p> <ul style="list-style-type: none"> <li>• Bass Guitar</li> <li>• Electric Guitar</li> <li>• Electric Keyboard/Synthesiser</li> <li>• Drum Kit</li> </ul> <p><b>What is a riff?</b></p> <p>How does notation work for my instrument?</p> <p>What skills/knowledge is required to make a good sound on this instrument?</p> <p>How do I rehearse/perform as an individual musician?</p> <p>How do I rehearse/perform as part of a section?</p> <p>How do I rehearse/perform as part of an ensemble?</p> <p><b><u>Suggested performance pieces</u></b></p> <ul style="list-style-type: none"> <li>• 'Beat It' by Michael Jackson</li> <li>• 'The Final Countdown' by Europe</li> </ul>

## Year 8

<b>Year 8</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
Vocals Musical Theatre (Traditional)	<p>What is Traditional Musical Theatre?</p> <p>What are the similarities and differences between an Opera, Oratorio and Traditional Musical Theatre?</p> <p><u>Suggested material</u></p> <p>Bernstein - West Side Story - Tonight (Quintet)</p> <ul style="list-style-type: none"><li>• What is the story about?</li><li>• What is a tritone? How and why is it used in the musical?</li><li>• How is happiness, anticipation/excitement and danger portrayed musically?</li></ul> <p>Lloyd-Webber - Joseph And The Amazing Technicolour Dreamcoat</p> <ul style="list-style-type: none"><li>• What is the story about?</li><li>• Why is this not an oratorio?</li><li>• How does the music tell us that Joseph is in Egypt?</li><li>• How does the music tell us that Joseph is sad?</li></ul> <p>Claude-Michel Schönberg - Les Miserables - Castle On A Cloud</p> <ul style="list-style-type: none"><li>• What is the story about?</li><li>• How do we know that Cosette is sad?</li><li>• How does the time signature reinforce the 'dream'?</li></ul>

	<ul style="list-style-type: none"> <li>• How does the tonality and time signature reinforce Cosette's feelings towards 'the lady all in white'?</li> <li>• How is the melodic line appropriate for a young performer?</li> </ul>
<p>Vocals Musical Theatre (Jukebox)</p>	<p>What is a Jukebox Musical?</p> <p>What are the similarities and differences between an Opera, Oratorio, Traditional Musical Theatre and Jukebox Musical Theatre?</p> <p>How does the material differ from its original form?</p> <p><u>Suggested material</u></p> <p>'Radio Ga Ga' from 'We Will Rock You' 'Our House' from 'Our House' 'Dancing Queen' from 'Mamma Mia'</p>
<p>Technology &amp; Composition</p>	<p><u>Understanding 8 bit video game music</u></p> <p>Due to the technical limitations, what are the musical features of 8-bit video games?</p> <ul style="list-style-type: none"> <li>• 5 note polyphony</li> <li>• Programming drum beats (2 voice limit)</li> </ul>

	<ul style="list-style-type: none"> <li>• Programming chord sequences (I - V - IV - V) and using arpeggiators to meet one voice limit</li> <li>• Bass lines - root, passing notes, octaves and auxiliary notes (and combining features)</li> <li>• Melody - conjunct, disjunct, sequence, ostinato</li> </ul> <p>8-bit video game composition task.</p> <p><u>Suggested reference material</u></p> <ul style="list-style-type: none"> <li>• Castlevania III</li> <li>• Double Dragon</li> <li>• Contra</li> <li>• Legend of Zelda</li> <li>• Super Mario Bros</li> <li>• Mega Man 2</li> </ul>
<p>Band Skills Focus on 'Ground Bass'</p>	<p>Learning how to play riffs, chord sequences, rhythms across -</p> <ul style="list-style-type: none"> <li>• Bass Guitar</li> <li>• Electric Guitar</li> <li>• Electric Keyboard/Synthesiser</li> <li>• Drum Kit</li> </ul> <p>What is ground bass? How does notation work for my instrument? What skills/knowledge is required to make a good sound on this instrument?</p>

How do I rehearse/perform as an individual musician?  
How do I rehearse/perform as part of a section?  
How do I rehearse/perform as part of an ensemble?

Suggested performance pieces

- ‘Bittersweet Symphony’ by The Verve
- ‘I Will Survive’ by Gloria Gaynor
- ‘A Whiter Shade Of Pale’ by Procol Harum

## Year 9

<b>Year 9</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
Vocals Classic era Hip-Hop	<ul style="list-style-type: none"><li>• Where did Hip-Hop come from and how exact can we be?</li><li>• What is counter-culture? What was Hip-Hop a counter-culture to and why?</li><li>• Who is the founding father of Hip-Hop?</li><li>• Why was 'the merry-go-round' important?</li><li>• How was the English band 'The Shadows' an important part of Hip-Hop's development?</li><li>• What DJ techniques were developed?</li><li>• Why were cassette tapes important for the development of Hip-Hop?</li><li>• Why is 'Rapper's Delight' considered to be controversial?</li><li>• Why was the social and musical development of Afrika Bambaataa important?</li><li>• What was MTV?</li><li>• How was MTV important in the development of Hip-Hop?</li></ul> <p><u>Suggested performance pieces</u></p> <ul style="list-style-type: none"><li>• 'Rapper's Delight' by The Sugarhill Gang</li><li>• 'Planet Rock' by Afrika Bambaataa and The Soul Sonic Force</li><li>• 'The Message' by Grandmaster Flash and the Furious Five</li><li>• 'My Adidas' by Run DMC</li><li>• 'Can I Kick It?' by A Tribe Called Quest</li></ul>

<p>Vocals 21st Century</p>	<ul style="list-style-type: none"> <li>• How does Dizzee Rascal use a chorus to help structure his rap?</li> <li>• How does Dizzee Rascal use a refrain style approach to write a verse?</li> </ul> <p><u>Suggested performance pieces</u></p> <ul style="list-style-type: none"> <li>• ‘Brand New Day’ by Dizzee Rascal</li> </ul> <p><u>Writing your own rap</u></p> <p>Using a backing track write your own verse for a rap using your knowledge from the other tracks you have studied.</p> <p><b><u>FINAL PERFORMANCE</u></b></p> <p>In your groups put together a final performance considering -</p> <ul style="list-style-type: none"> <li>• Stage presence - body language, audience interaction</li> <li>• Mic handling and technique</li> <li>• Vocal interest - pitch/tone/mood variation</li> </ul>
<p>Technology &amp; Composition</p>	<p><u>Composing music for moving image (first delivery September 2026)</u></p> <p><b>Currently in development</b></p>

Band Skills  
Focus on 'Song  
Structure'

Musicians have the opportunity to specialise on two of the following -

- Vocals
- Bass Guitar
- Electric Guitar
- Electric Keyboard/Synthesiser
- Drum Kit

Suggested performance pieces

- 'Don't Look Back In Anger' by Oasis
- 'I Wanna Dance With Somebody' by Whitney Houston

## Year 10 GCSE Music

<b>Year 10</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
Component 1 Performing	<p>Performing to develop a sense of mastery as a soloist and in an ensemble</p> <p>How do students demonstrate mastery:</p> <ul style="list-style-type: none"><li>• technical control</li><li>• expression and appropriate interpretation</li><li>• accuracy of rhythm and pitch</li><li>• appropriate pace and fluency</li><li>• effective use of dynamics</li><li>• stylistic awareness</li><li>• empathy (in ensemble playing).</li></ul>
Component 2 Composing	<p><u>Small tasks related to content in Component 3</u></p> <p>Melodic writing</p> <p>Harmonic palette</p> <p>Understanding impact of instrumentation/timbre/sonority</p> <p>Structure</p> <p>How to record compositional ideas - Ableton Live, Musescore, mobile technology</p> <p>How to use MADTSHIRTS to inform compositional development.</p> <p>Developing your own compositional voice within constraints/expectations of examination.</p>

Component 3  
Appraising

How to listen to a piece of music and analyse what features help create music stylistic of the following areas of study:

Area of study 1: Musical Forms and Devices

Area of study 2: Music for Ensemble

Area of study 3: Film Music

Area of study 4: Popular Music.

Students will analyse music through the lens of the following musical elements:

- melody and pitch
- articulation
- dynamics
- texture
- structure and form
- harmony/tonality
- instrumentation/sonority
- rhythm and metre
- tempo

Doing so will aid students to understand the purpose and intention of composers and performers and how music is created, developed and performed in different social, historical and cultural contexts.

## Year 10 NCFE Music Technology

<b>Year 10</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
<b>Content Area 1</b> Introduction To Music Technology and The Music Business	This topic is taught throughout Year 10 and introduces the concepts such as the roles and responsibilities of those who work in the music industry. You will learn about how the music business from legacy models of how it worked and how this has changed over the years to how the current music industry functions. You will learn how technology has evolved and this has strong links with Content Areas 2 and 5.
<b>Content Area 2</b> The Digital Audio Workstation	This topic is taught throughout Year 10 and is developed in conjunction with preparing you for Content Area 3, to ensure that you can create music in different styles using a DAW. You will learn what a DAW is and develop your skills using Ableton Live to program different musical elements using MIDI as well as the different ways you can manipulate audio within a DAW.
<b>Content Area 5</b> Multitrack Recording	This topic is taught throughout Year 10 and is developed in conjunction with preparing you for Content Area 1 and 2. You will learn how to set up recording equipment for different types of instruments and recording situations and how to mix and share your work with a larger audience.

## Year 11 GCSE Music

<b>Year 11</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
Component 1 Performing	1:1 performance development sessions Recording of solo piece(s) Recording of ensemble piece(s)
Component 2 Composing	How to plan for longer compositions in Ableton Live using markers and Info Text.  Set Brief: Research phase in September, composition work starts in October  Free Brief: Research phase in November, composition work starts in January  All compositions completed by March.
Component 3 Appraising	You will continue to build your knowledge of musical elements that are appropriate for the 4 areas of study using MAD T-SHIRTS as your guide to appraising: <ul style="list-style-type: none"><li>- Musical Forms and Devices</li><li>- Music for Ensemble</li><li>- Film music</li><li>- Popular music</li></ul> Within AoS 1 and AoS4, you will build on your knowledge of the set works <i>Badinerie</i> and <i>Africa</i> .

You will build upon your skills in how to formulate a top-band extended writing essay referencing musical elements and why the music heard is appropriate for the scene depicted.

You will continue to reference composers' intentions and how music is created, developed and performed in different social, historical and cultural contexts.

## Year 11 NCFE Music Technology

<b>Year 11</b>	<b>Topic/ Enquiry / Big Idea/Concepts/ substantive knowledge</b>
<b>Content Area 3</b> Musical Elements, Musical Style and Musical Technology	You will build upon your learning in Content Areas 2 and 5 by learning about some of the key styles of music and how to create them using a DAW.
<b>Content Area 4</b> Sound Creation	Building upon your learning in Content Areas 2 and 5 you will learn how to create sounds for things such as films, video games, podcasts, radio.
Preparing for NEA	You will learn how the NEA works and how to prepare for the bespoke sections of the assessment, with particular attention to the preparation of notes and planning.
Preparing for exam	You will start to develop your knowledge across all five Content Areas for the written exam, with a particular focus on how to write for the extended-answer question
NEA	In the Spring Term we will have learned all of the content areas and will be prepared to undertake the NEA component of the course.