



Wallington
County Grammar School

The Music Curriculum

Whole School Curriculum Intent:	<p>Wallington County Grammar School is a highly academic but pastorally minded school which delivers a curriculum that enables all students to embody our motto - <i>Per Ardua ad Summa</i>, Through Difficulties to the Heights. Each Subject Leader has autonomy over their own curriculum and its intent, i.e. its subject content, skills content, sequencing and assessment schedule. This is vital to ensure the academic curriculum is designed by highly qualified subject experts. The intentions behind whole school approach to curriculum design taken by senior leaders are to provide:</p> <ul style="list-style-type: none">● Breadth - We intend to provide a broad, academic and liberal curriculum that equips students with the body of human knowledge and different ways of thinking necessary to succeed in and enjoy their education, careers and wider lives.● Depth - We do not want our students to simply study the national curriculum and examination specifications with grades being our sole focus. We aim for our students to become true scholars of the disciplines that they are learning so that they achieve a deep and sophisticated level of knowledge and understanding.● Values - We aim for our students to develop our four core values: commitment, courage, compassion and creativity.● Democracy - We aim for all our students to have the necessary knowledge and confidence, not just to participate in the democracy of the United Kingdom, but to lead it.
Subject Curriculum Intent:	<p>The intent of our music curriculum is to empower students with the skills, knowledge, and passion to become confident and articulate musicians. We believe music is a vital part of our cultural heritage and a powerful means of expression. Our curriculum, spanning from Key Stage 3 to Key Stage 5, is designed to provide a rich and rigorous musical education that not only develops technical proficiency but also fosters creativity, critical thinking, and a lifelong appreciation for music in all its forms.</p> <p>Our curriculum is designed to:</p> <ul style="list-style-type: none">● Nurture foundational skills in performing, composing, and appraising, ensuring every student has a strong core of musical knowledge.● Encourage creativity and self-expression through diverse compositional and improvisational activities.● Deepen understanding of musical contexts, helping students explore the purpose and meaning of music across different cultures and historical periods.● Equip students with advanced skills in performance and composition that can lead to further academic study or professional pathways.

	<p>At Key Stage 3, students build on their primary school education by strengthening their skills in singing, listening, composing, and performing. They develop fluency in musical notation and explore a variety of instrumental and vocal opportunities.</p> <p>At Key Stage 4 (GCSE), students deepen their understanding through a structured curriculum that links performing, composing, and appraising. This includes in-depth study of set works and the development of sophisticated compositional techniques.</p> <p>At Key Stage 5 (A-Level), students have the opportunity to specialize in either performance or composition while all engage in advanced appraising. The curriculum requires a high level of technical and interpretive skill, preparing students for university-level study or careers in the music industry.</p> <p>Through this comprehensive progression, our students will not only achieve excellent academic results but will also develop the skills and confidence to engage with music throughout their lives, whether as performers, creators, or appreciative listeners. They will be equipped with the qualities highly valued in many careers, including discipline, creativity, and collaborative spirit, making them well-rounded and successful individuals.</p>
<p>Subject Curriculum Aims:</p>	<p>Our music curriculum is built on a set of core principles that ensure a comprehensive, challenging, and high-quality education. We aim to foster a deep and lasting engagement with music in all students, whether they are performing, composing, or listening.</p> <p>By the end of their studies, students will be able to:</p> <ul style="list-style-type: none"> ● Demonstrate Musicianship: Students will be confident musicians, with strong aural skills and refined individual taste, through their active engagement with singing, listening, composing, and performing. ● Exhibit Technical Skill and Creativity: Students will have the technical skills, knowledge, and creativity to compose and perform at a high level. They will have developed vocal and instrumental fluency and a sophisticated understanding of musical structures, styles, genres, and traditions. ● Develop Critical Appraising Skills: Students will be able to listen to and analyze music with discrimination. They will make informed, critical judgments about a piece's construction, meaning, and impact on the listener, understanding how musical elements interact to create subjective and objective meaning. ● Explore a Broad and Deep Repertoire: Students will have a deep understanding of music from the Western Classical tradition, popular music, and diverse global traditions, which will encourage open-minded listening and an understanding of music's historical, social, and cultural contexts. ● Embrace Music Technology: Students will be proficient in using digital audio workstations and other tools for musical creation, performance, and analysis. <p>By focusing on these principles, our curriculum prepares students not only for academic success but also for a lifetime of musical enjoyment and participation.</p>
<p>Exam Boards</p>	<p>GCSE: Pearson</p> <p>A Level: Educas</p>

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y7	Musical Theatre And Building blocks in Music	Western Classical music and keyboard practice.	Western Classical music and keyboard practice/composing.	Western Classical music and composing.	Programme Music	Programme Music/ African music
	Assessment 1 Format:	Practical assessment: Singing Assessment (You'll Be Back) Knowledge assessment: Quiz on Focus on Sound on the course content.		Assessment 2 Format:	Practical assessment: Keyboard assessment (Ode to Joy) and Melody composition Knowledge assessment: Quiz on Focus on Sound on the course content.	
Y8	Pop music (performing)	Pop music (composing)	Film/TV/Gaming Music	Film/TV/Gaming Music	World Music (Blues, Reggae, Indian Classical)	World Music (Blues, Reggae, Indian Classical)
	Assessment 1 Format:	Practical assessment: Pop performance on keyboards Knowledge assessment: Quiz on Focus on Sound on the course content.		Assessment 2 Format:	Practical assessment: Film composition Knowledge assessment: Quiz on Focus on Sound on the course content.	
Y9	Pop Music Ensemble performing Circle of 5ths, Primary chords, melody devices	Baroque Ensemble performing Accompaniment devices	Baroque and Pop/Rock Composition techniques	Baroque and Pop/Rock Composition techniques Texture devices	Musical Theatre/Film Music Solo performing	Musical Theatre/Film Music Solo performing
	Assessment 1 Format:	Practical assessment: Ensemble performance Knowledge assessment: GCSE style listening test.		Assessment 2 Format:	Practical assessment: Solo and ensemble performances, Storm Composition Knowledge assessment: GCSE style listening test.	
Y10	Musical Theatre/Film Music Brief composition	Western Classical Brief composition Solo and Ensemble performing	Baroque Free composition	Fusions Free composition	Performing/Composing All 8 Set Works/revision	Composing All 8 Set Works/revision
	Assessment 1 Format:	Practical assessment: Solo and Ensemble performance, composition work completed so far. Knowledge assessment: GCSE style listening test.		Assessment 2 Format:	Practical assessment: Solo and Ensemble performance and Brief and Free compositions. Knowledge assessment: GCSE style listening test (past paper)	
Y11	Solo and ensemble performances Brief composition All Set Works, revision	Solo and ensemble performances Brief composition All Set Works, revision	Solo and ensemble performances Free composition All Set Works, revision	ALL COURSEWORK COMPLETED	Revision on all the set works.	

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Mock Format:	Solo and Ensemble Performances Brief composition Past Paper Mock listening exam		Assessment 2 Format:	Solo and Ensemble Performances Free and Brief composition Past Paper Mock listening exam	
L6th	<ul style="list-style-type: none"> ● Haydn London Symphony ● Rock and Pop ● Development of the Symphony - Early Classical ● Brief Composition 	<ul style="list-style-type: none"> ● Haydn London Symphony ● Rock and Pop ● Development of the Symphony - Classical ● Brief Composition 	<ul style="list-style-type: none"> ● Haydn London Symphony ● Rock and Pop ● Development of the Symphony - Late Classical ● Brief Composition 	<ul style="list-style-type: none"> ● 20th Century - 1 Set Work ● Unfamiliar Core pieces. ● Development of the Symphony - Romantic 	<ul style="list-style-type: none"> ● 20th Century - 1 Set Work ● Unfamiliar Core pieces. ● Development of the Symphony - Late Romantic ● Free composition 	<ul style="list-style-type: none"> ● 20th Century - 1 Set Work ● Unfamiliar Core pieces. ● Free composition
	Assessment 1 Format:	Practical assessment: 1st performance (1 solo performances) and composition work so far. Knowledge assessment: Exam questions completed in class of the course content.		Assessment 2 Format:	Practical assessment: Summer full recital and compositions work completed so far. Knowledge assessment: UCAS exam (full past paper)	
U6th	<ul style="list-style-type: none"> ● Haydn London Symphony COMPLETE ● 20th century - 2nd set works ● Development of the Symphony - focus on 2 musical elements ● Brief Composition 	<ul style="list-style-type: none"> ● Haydn London Symphony COMPLETE ● 20th century - 2nd set works ● Development of the Symphony - focus on 2 musical elements ● Brief Composition ● Mock Recitals 	<ul style="list-style-type: none"> ● Haydn London Symphony COMPLETE ● 20th century - COMPLETE ● Development of the Symphony - focus on 2 musical elements ● Free Composition 	<ul style="list-style-type: none"> ● Haydn London Symphony COMPLETE ● 20th century - COMPLETE ● Development of the Symphony - COMPLETE ● COURSEWORK COMPLETE 		
	Mock Format:	Practical assessment: Mock recital performances and Brief and Free compositions work progress marked. Knowledge assessment: Past Paper Mock exam				

Key Vocabulary

MELODY:

pentatonic scale
repetition
sequence
retrograde
phrasing
conjunct
disjunct
ascending
descending
intervals
improvised
blue notes
triadic/arpeggios
diatonic
ostinato
angular
arpeggio
chromatic
diatonic
glissando
imitation
improvised
leitmotif
melismatic
ornamentation
trill
morden
acciaccatura
appoggiatura
grace notes
range/tessitura
scalic
stepwise

syllabic
triadic
unison
virtuosic
Vocalisation
Word painting
subject
answer
Countersubject

ACCOMPANIMENT:

Ground bass
walking bass
block chords
broken chords
ostinato
Bass riff/line
Chordal
Continuo (Basso continuo)
Figured bass
Four on the floor
Melody and accompaniment
Murky bass
Sparse
Drone
Pedal (Pedal point/Inverted pedal)
Alberti bass

TEXTURE:

melody and accompaniment
homophonic
monophonic
unison
imitation
Canonic
Layers
Two-part

Polyphonic
Heterophony
Polyphonic

STRUCTURE:

theme and variations
ternary form
binary form
Coda
Concerto
Concerto grosso
Development
Ground bass form
Introduction
Phrase
Rondo form
Sonata form
Strophic form
Symphony
Ternary form
Theme and variations
Verse-chorus form

RHYTHM/METRE:

semibreve
minim
crotchet
quaver
semiquaver
triplets
dotted rhythms
syncopation
tie notes
cross rhythms
anacrusis
backbeat
beat/pulse

cross rhythms
push rhythms
rests
septuplets
shuffle
swing/swung
syncopation
augmented
Diminished
Gigue
Irregular time
Time signature

ARTICULATION:

staccato
arco
Tremolo/Tremolando
Accent
Glissando
Hammer on
Legato
Pizzicato
Vibrato
ornamentation
trill
morden
acciaccatura
appoggiatura
grace notes

TEMPO:

allegro
moderato
largo
Accelerando
Adagio
Ad lib

Andante
Grave
Presto
Rallentando (Rall.)
Ritardando
Rubato

HARMONY:

Diatonic
Dissonance
Primary chords
Chord progression
Pedal
Extended chords
7th chords
chromatic
diatonic
Altered chords
Blue notes
Cadence
Chord
Chord I (Tonic chord)
Chord IV (Subdominant chord)
Chord V (Dominant chord)
Drone
False relations
Functional harmony
Inversions
Pedal (Pedal point/Inverted pedal)
Quartal
Resolution
Static harmony
Substitution chords
Suspension
Tritone
Augmented
circle of 5ths

TONALITY:

Major
Minor
Atonal
Modal
Aeolian
Diatonic
Dominant
Dorian
Key
Major
Minor
Pentatonic
Polytonal/Bitonal chords
Relative minor/major
Tonic
Subdominant
bare 5th

DYNAMICS:

pianissimo
mezzo piano
piano
mezzo forte
forte
fortissimo
crescendo
diminuendo
sforzando
accent

Suggested Reading List

KS3:

Notes from Africa: A Musical Journey with Youssou N'Dour by Jenny Cathcart

The Little Book of Music Theory: An Essential Introduction to the Language of Music

by Hal Leonard Corp

Switched On Pop: How Popular Music Works, and Why it Matters by Nate Sloan and Charlie Harding

KS4:

Very Short Introduction by Nicholas Cook

A History of Film Music by Mervyn Cook

The Little Bach Book by David J Gordon

Big Bangs: The Inventions that Changed Music by Howard Goodall

Musical Truth: A Quest for Honesty and an Exploration of Identity in the World of Classical Music by Jeffrey Boakye

50 Rappers Who Changed the World by Candace McDuffie

Abbey Road: The Inside Story of the World's Most Famous Recording Studio by David Hepworth

Year of Wonder: Classical Music for Every Day By Clemency Burton-Hill

KS5:

The Symphony - From Mannheim to Mahler by C. Tarrant/N. Wild

The Story of Music by H. Goodall

The Symphony: A Listener's Guide by Michael Steinberg

An Introduction to Music Studies, edited by John Paul Edward Harper-Scott, Jim Samson

The Rest Is Noise: Listening to the Twentieth Century by Alex Ross

A History of Western Music by J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca

Listening to the Future: The Time of the Millennium by David Toop

The Musician's Guide to Theory and Analysis by Jane Piper Clendinning and Elizabeth West Marvin

The Study of Fugue by Alfred Mann

Principles of Orchestration by Nikolai Rimsky-Korsakov

The Jazz Theory Book by Mark Levine