

Music at Cottenham Village College is a powerful and distinctive multi-sensory form of communication and expression, which is essential in a well-rounded curriculum. The creative thought processes involved can lead to powerful outcomes that move us to tears or create goose bumps, an aspect in industry that also creates serious cash for economies world-wide. Through an exposure to a broad range of styles, students can engage with cultural identity, define themselves and truly bring their own music alive. Knowledge is applied, embedded, and nurtured predominantly through direct contact with sound. Through modelling and scaffolding students experience music as a musician. It is our aim to empower students to react, express, problem solve and articulate ideas with increasing resilience and independence. Our role is to encourage an interest in music that will continue both in and beyond the classroom.

At Cottenham VC we routinely use a range of strategies to formatively assess and give feedback to students about their progress. In music these strategies include: teacher, peer and individual observations of performance; critical feedback is shaped on what is happening in the moment, recognising the main weaknesses, understanding why they are happening and formulating the next steps to improving outcomes. This may require further instruction, demonstration, and modelling. Thinking points, exercises and quizzes are integrated regularly to support the retention of musicianship and terminology.

Autumn Term	How do communities use music to celebrate in Brazil?	Which songs ring out at Christmas?
Key subject knowledge question:	To know that music is important in joining different communities together for a carnival and to understand the processes in performing in a polyrhythmic percussion ensemble.	To explore the rhythm section of Christmas songs and discriminate between different accompaniment styles and the impact they have on the mood.
Key disciplinary knowledge:	To perform a syncopated rhythmic part in a percussion ensemble, maintaining a strong awareness of the beat and following cues and call and response signals for solo breaks in a structurally more challenging piece.	To develop further awareness of chords and offbeat accompaniment styles in a performance of a Christmas song. Students learn to perform a bass and chord accompaniment using both hands.
Summative Assessment Strategies	In addition to mid and end of year musicianship tests, students are assessed on their ability to lead or participate within a samba ensemble group.	Students are assessed on performing the accompaniment to a section of a song.
How does this unit prepare students for future study?	Students explore polyrhythm and unison in powerful ritual music in year 9; The use of polyrhythm in film music to create a busy texture, and African polyrhythm in the set work at GCSE. Syncopation is important in all genres to be studied.	Students have only worked with parallel chords and simple one hand styles in year 7. There is a background focus on a development of the rhythm section throughout year 8 with chord riffs in the blues, minor chords in tango; primary and secondary and dissonant chords in year 9.

Spring Term	Why does blues sound sad?	Why is the tango so expressive?
Key subject knowledge:	To learn how blues lyrics and music are a form of expression for Afro-American slaves and to explore how blues influenced future popular styles. To understand the features that create a sad mood.	To learn about the instruments and features of the Argentine tango and how this dance music was developed across Europe and is now a dedicated style in ballroom.
Key disciplinary knowledge:	The main focus is to develop improvisation skills from Jazz in year 7 by using a developed pentatonic scale, catchy syncopated rhythms, response fills and working within a larger pitch range. Students are also introduced to stylistic chord riffs and swung rhythms in the rhythm section.	The main focus is to compose expressive lyrical melodies that are based on a minor scale, around chord notes and include dramatic features of chromaticism and articulation. Students work within a ternary structure ABA to add contrast between major and minor relative keys.
Summative Assessment Strategies	In addition to mid and end of year knowledge tests, students are assessed on their ability to stylishly improvise a solo or improvised fill within an ensemble performance.	In addition to mid and end year knowledge tests, students are assessed on their ability to create stylish lyrical balanced phrases.
How does this unit prepare students for future study?	Students are working towards independency in connecting both the rhythm and lead sections in pop music in year 8	Students develop melody and countermelody writing above a ground bass and chord progression in year 9.

Summer Term	What is the most famous chord progression in pop?	Which song would you choose to sample in a dance remix?
Key subject knowledge:	To explore a well-known chord progression in pop, vocal types and typical accompaniment styles.	To learn the difference between a remix and a cover and how samples of well-known songs get people on the dance floor and get artists to collaborate and cross market music.
Key disciplinary knowledge:	To perform a 4-chord progression in different styles and learn how these chords relate to a key.	Students sequence loops, import samples and arrange a piece to include contrasts of breaks, drops and fades.
Summative Assessment Strategies	In addition to mid and end of year tests, students perform a mash up that is also performed in the summer concert.	In addition to mid and end of year tests that focus on the recognition of dance styles, students are assessed on how they consolidate their use of techniques to create a structurally sound remix.
How does this unit prepare students for future study?	In year 9 students learn how Brit pop composers break the rules and use chords outside of the key.	Students learn about fusion pop in year 9 with an emphasis on Bhangra and compound time, which is reviewed in KS4.