

**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. Quick fire quizzes or thinking points are regularly introduced to support the retention of knowledge.

Autumn Term	Who began Jazz and how did it develop?	How relevant is Indonesian gamelan in social events?
<b>Key subject knowledge question:</b>	The roles of rhythm and frontline in a Jazz band and how the frontline use a head tune and improvisation to create contrast.	The roles of different musicians and how do they relate to the cyclic core melody.
<b>Key disciplinary knowledge:</b>	To gain technical control of the keyboard and finger positions whilst performing and improvising a tune. To make use of call and response, pentatonic scale, rhythm to add style.	Use of the pentatonic scale to perform a cyclic core melody called the Gamelan. They experience a variety of roles within a tuned percussion orchestra to know how this melody fits together. They make use of simple rhythms that divide or double the between to decorate this melody.
<b>Summative Assessment Strategies</b>	Students are assessed on ensemble performing. They perform in the frontline of a jazz band to show awareness of structure and ability to improvise in style.	Students are assessed on ensemble performing. They maintain a core melody by responding to drum signals and awareness of a gong cycle.
<b>How does this unit prepare students for future study?</b>	Improvisation is built on in year 8 with improvisation using a blues scale with added notes. Both Blues and Jazz are revisited at KS4, incorporating further modal scales.	Students reflect on the multi-layering of parts in minimalist film music this year and ground bass in baroque ensemble music in year 9. Using the same rhythmic principle but with the additional understanding of harmony, they can create a piece with multiple melodic layers.

Spring Term	How can layers interact successfully in a multi-layered rhythmic piece?	How can minimalist music impact the screen?
Key subject knowledge:	Different rhythms and their purpose with the composition and effects on the audience.	What minimalist music is and how it is used in film scores.
Key disciplinary knowledge:	Students learn to read rhythmic notation, using aspects of dynamics, unison, balance of lead and backing parts, call and response, solo, and polyrhythm to create a well-controlled rhythmic piece.	Students are introduced to pitch notation, ostinato and a major scale. They design distinct motifs, broken chords, pedal notes. They use Cubase to create, edit and arrange their ideas. They learn to apply textural changes such as unison, imitation, breaks, solo.
Summative Assessment Strategies	Students create their own rhythmic piece using notation software. It is through the performance that they evaluate the success of the design.	Students are assessed on the clarity of their original motifs and how they interact in texturally rich ways.
How does this unit prepare students for future study?	This project paves the way for a rhythmic samba project in year 8 which is rhythmically and structurally more challenging.	This project paves the way to writing film music in year 9 and KS4.

Summer Term	How can a song about a freed slave be arranged to reflect different moods?	How can I contribute to a year 7 end of year performance?
Key subject knowledge:	Background to slavery in the USA and how music was composed to reflect the emotions and concerns of the enslaved.	Review of many of the components of performance highlighted in other units of work across Year 7.
Key disciplinary knowledge:	Students develop their voices, learn about simple parallel chords and different styles of playing them.	Students continue to develop their voices and embed their skills in arranging through popular musicals.
Summative Assessment Strategies	This is measured on the success of their arrangement and how they consolidate their use of call and response, unison as well as tempo and dynamics and the addition of harmony to communicate.	Performing in a class performance and/or summer concert.
How does this unit prepare students for future study?	Students learn about song structure in the blues and processes of arranging in pop music in year 8 and brit pop in year 9.	Students learn to engage fully in a performance with a stronger awareness of audience.