

Music

Curriculum Intent: The music curriculum and provision at Tapton is inclusive, broad ranging, challenging, fun, and does not shy away from teaching mastery of the more complex musical skills. Our spiral curriculum enables equal and continuous development of the three main musical skills: performing, listening, and composing, and we study music from all of the three main areas of study (Western Classical Music, Popular Music, Traditional Music). This well-established provision provides students with a thorough grounding in all areas of the subject, so that all students are able to progress to the next stage of music study if they wish, regardless of their prior musical experiences or opportunities outside of school.

We do not just teach to exam specifications but aim to provide students with all of the tools needed to succeed in music at a high level. This is evident in the destinations of our students after leaving us. Our robust curriculum offer is linked to, and strongly supported by, our outstanding extra-curricular programme and we work closely with our large team of visiting peripatetic instrumental and vocal teachers. All students have access to an established route through from beginner to high quality senior ensembles, and there are many opportunities for students to perform in our extensive concert programme.

We teach, and provide opportunities for, students specialising in all areas of music, whether that is classical music, music technology/production, composition, or musicology, and we have strong links with external music organisations in Sheffield and further afield.

At Tapton we aim to pass on our own passion for music to our students and nurture the musical development of every child.

Year 12	Year 13
<p>Core knowledge: Technical vocabulary linked to each of the musical elements in DR P SMITH – Dynamics, Rhythm, Pitch, Structure/Style, Melody/Metre, Instrumentation, Texture/Tonality, Harmony. Stylistic features of the Baroque solo concerto, including detailed analysis of Purcell’s <i>Sonata for Trumpet and Strings in D major Z.850</i>, Vivaldi’s <i>Flute Concerto in D II Gardellino op.10 no.3 RV428</i>, and Bach’s <i>Violin Concerto in A minor BWV1041</i>. Stylistic features of the music for theatre by the following composers: Kurt Weill, Richard Rodgers, Stephen Sondheim, Claude-Michel Schönberg, Jason Robert Brown. The harmonic conventions used in species counterpoint and Bach Chorales</p> <p>Procedural knowledge (how to.): Listen to music analytically and write about it using technical vocabulary in essay form. Aurally identify all aspects of DR P SMITH. Read and use music notation. Perform as both a soloist and as part of an ensemble on one main instrument or voice. Compose music to a given brief as well as in a style of choice using traditional written notation.</p> <p>Assessment: Self, peer, and teacher feedback throughout. Regular verbal and written feedback for all three skills. Term 1 – we will assess all three skills and average them together (<i>music for theatre listening assessment, solo performing recording, composition techniques portfolio including a Bach chorale</i>).</p>	<p>Core knowledge: Technical vocabulary linked to each of the musical elements in DR P SMITH – Dynamics, Rhythm, Pitch, Structure/Style, Melody/Metre, Instrumentation, Texture/Tonality, Harmony. Stylistic features of Romantic piano music, including detailed analysis of: Chopin’s <i>Ballade no.2 in F major op. 38</i> and <i>Nocturne in E minor op.72 no.1</i>; Brahms’ <i>Intermezzo in A major op.118.no. 2</i> and <i>Ballade in G minor op.118 no. 3</i>; Greig’s <i>Norwegian March op.54 no. 2</i> and <i>Notturmo op.54 no. 4</i>. Stylistic features of Art music from 1910 by the following composers: Dmitri Shostakovich; Olivier Messiaen; Steve Reich; and James MacMillan. The harmonic conventions used in species counterpoint and Bach Chorales.</p> <p>Procedural knowledge (how to.): Listen to music analytically and write about it using technical vocabulary in essay form. Aurally identify all aspects of DR P SMITH. Read and use music notation. Perform as both a soloist and as part of an ensemble on one main instrument or voice. Compose music to a given brief as well as in a style of choice using traditional written notation.</p> <p>Assessment: Self, peer, and teacher feedback throughout. Please see the Music NEA documentation regarding how this works throughout the NEA process. Term 2 – full mock listening exam, performing recital (10 minutes of music), composition NEA deadline (both Bach chorales and free composition).</p>

Term 2 – mock listening exam (*covering music for theatre and the Baroque solo concerto plus general aural skills and use of technical vocabulary*) and performing recital (6 minutes of music).

Term 3 – composition deadline and listening exam

Homework:

Two per week.

Links to careers and personal development include:

Students are expected to participate in our strong extra-curricular and concert programme.

Ongoing conversations about careers in music and future study.

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