

YEAR 9 ANNUAL PLAN 2024-2025



YEARLY OVERVIEW - 'REFINE'

In Year 9, students focus on refining their skills from Year 7 and Year 8. Students are made responsible for leading their own rehearsals and practising their chosen instrument in smaller bands to create their own cover of a given song. Using their harmony and tonality knowledge, students are given time to compose through songwriting using technology and compose a film soundtrack utilising and mixing foley effects and MIDI data. Year 9 accumulates with a final term on music festivals, looking at the jobs and responsibilities involved in running a music festival and the budget and marketing choices. Students are given the opportunity to pull all their knowledge and skills together to pitch their music festival to peers in the final lesson, utilising the equipment and technology however they prefer.

KEY: NUM - Numeracy

LIT- Literacy

BRIT/VAL- British Values

SMSC- Spiritual, Moral, Social and Cultural

SMSC	Exploring the purpose of music within different art forms including artwork and film. Students will respond to a variety of stimuli to compose and perform. Promotion of debate, argument, analysis and opinion. Discussing and debating current protests in the UK.
BRIT/VAL	Exploring the UK music festival scene and impact on modern culture.
NUM	Numeracy through understanding notation and rhythm. Numeracy in budgeting for their music festival.
LIT	Students write their own lyrics and rap using rhyming couplets.

TERM	PROJECT OVERVIEW	SKILLS & TECHNIQUES	ASSESSMENT	PERFORMERS & COMPOSERS
1	<p><u>WHAT MAKES A GOOD SONG?</u></p> <p>Students are introduced to the idea of cover songs and how money is generated. Students initially appraise famous cover songs and develop opinions on what is effective and less effective. Students are then introduced to Ezra's Shotgun, presented similarly to the Blinding Lights project from Year 8. Using previous knowledge, students are given time to learn the four chords for Shotgun on instruments of their choice once they have formed bands. Students then track their progress in a rehearsal diary weekly alongside recording themselves performing at regular intervals. Students are guided with choosing a style and manipulating the musical material into the style they have chosen to produce a cover. In the second half term, students learn more deeply about the four-chord song pattern and the significance of this in the modern day. Students appraise songs using pop song structure and then begin to bring all of this knowledge and skill development together to compose their own four chord song in a major key using DAW (Digital Audio Workstation) software.</p>	<p>Practice and Performance skills.</p> <p>Reading and feeling rhythm through notation - crotchets/quavers/minims</p> <p>Treble and Bass Clef</p> <p>Appraising using key terminology (embedding from Year 7 in a different context)</p> <p>Reading and using TAB on guitar, bass, and ukulele</p> <p>Drum kit grid notation.</p> <p>Music technology - handling and remixing using loops, samples, and MIDI data</p>	<p>Performance assessment of cover song (progress recordings taken over several lessons).</p> <p>Composing assessment of four chord song composition on BandLab for Education.</p> <p>Formative teacher and peer feedback throughout practical activities.</p> <p>Self-reflection throughout</p>	<p>Whitney Houston and Kygo</p> <p>Tracey Chapman and Jonas Blue</p> <p>Simon & Garfunkel and The Vamps</p> <p>Leona Lewis and Snow Patrol</p> <p>George Ezra (plus x2 cover versions in different styles)</p> <p>Taylor Swift</p> <p>Black Eyed Peas</p> <p>Adele</p>

2	<p><u>MUSIC IN FILM</u> Students spend half a term exploring key features of famous film soundtracks and learning about the process film composer go through to match music to film. This includes looking at foley effects, dialogue, diegetic sounds, underscoring, mood music, ambient music and revisiting leitmotifs from Year 8. Students complete mini composing or performing tasks each lesson to demonstrate their understanding of each concept. This culminates in a larger composing project over the next half term, putting this knowledge into practice. The Corpse Bride by Tim Burton is used as the stimulus and students are encouraged to sequence in MIDI data, record or source foley effects and dialogue, and layer in loops to produce a suitable soundtrack.</p>	<p>Music technology - handling and remixing using loops, samples, and MIDI data. Reading rhythm through notation - crotchets/quavers/minims Reading pitch notation - Treble Clef Appraising using key terminology (embedding from Year 7 in a different context)</p>	<p>Appraising assessment on key film music terminology and use of the elements.</p> <p>Composing assessment of film composing soundtrack.</p> <p>Formative teacher and peer feedback throughout practical activities.</p> <p>Self-reflection throughout.</p>	<p>Tim Burton</p> <p>Soundtracks covered: Mr Bean Harry Potter Pirates of the Caribbean The Simpsons James Bond Jaws Superman Indiana Jones</p>
3.1	<p><u>MINIMALISM</u> Students are introduced to the minimalist concept and how this movement impacted music. Starting out with performing, students are asked to perform a snippet of Reich's Clapping Music, following appraising activities to identify and describe the music. This is followed by a series of lessons introducing a new composing skill each time e.g. ostinato, layering, cell, phasing, note addition and note subtraction. Through a mixture of appraising and composing, students will develop a short minimalist piece on the keyboards using these key features.</p>	<p>Treble and Bass Clef Practice and Performance skills. Reading and feeling rhythm through notation - crotchets/quavers/minims /rests/syncopation Improvisation Appraising using key terminology (embedding from Year 7 in a different context)</p>	<p>Formative teacher and peer feedback throughout practical activities.</p> <p>Self-reflection throughout.</p>	<p>John Adams Reich Glass Oldfield</p>

3.2	<p><u>MUSIC FESTIVALS</u></p> <p>Students begin with understanding the context of music festivals in the UK and the factors, roles and jobs associated with the organisation of one. Firstly, students are asked to design a theme for their festival centred on a protest topic of their choosing. Students design their protest song rap lyrics and backing track, using resources of their choosing, whether it be live instruments or using DAW software. Once recorded, students consider the job roles at a music festival and divide their group up to undertake the different responsibilities according to their role, either marketing and promotion or venue/festival manager. Students decide on their location, food stalls, capacity, artists and consider important health and safety points, including risk assessments. Students then present their protest rap and festival plan to their peers at the end of the half term.</p>	<p>Practice and Performance skills on instruments of their choosing OR</p> <p>Music technology - handling and remixing using loops, samples, and MIDI data.</p> <p>Improvising</p> <p>Real-life music work/career understanding</p> <p>Budgeting</p> <p>Time management</p>	<p>Formative teacher and peer feedback throughout practical activities.</p> <p>Self-reflection throughout.</p>	<p>Festivals discussed:</p> <p>Glastonbury</p> <p>V-Festival</p> <p>Download</p> <p>Radio 1 Big Weekender</p> <p>Local Ross music festivals</p>
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The curriculum at JKHS works as a spiral, skills from Year 7 are revisited in Year 8 and Year 9 through different modalities. Due to resource availability and to give students the best possible experience, the termly units above may be taught in a different order to allow all groups to use the best equipment. Knowledge expectations and teaching is adapted dependent on what has been studied previously.