

Subject: Music	Components		Composite	Mission statement
	What new knowledge do we introduce?		What do students <i>do</i> with this knowledge?	By the end of year 11 a Sybil Andrews Music student will...
	Year 10	Year 11		
Autumn	<p>Introduction to area of study 1:</p> <p>Forms and Devices with terminology as appropriate:</p> <ul style="list-style-type: none"> ▪ binary, ternary and rondo forms ▪ repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions ▪ Performing - establishing standards and setting targets: first practical assessment ▪ Notating a simple melody ▪ Using ICT in the music department ▪ Appreciating and using the elements/ 'building blocks' ▪ Recapping the basics – aural, notational and listening skills 	<p>Revisit area of study 1: Forms and Devices (with more advanced topics and practical content)</p> <ul style="list-style-type: none"> ▪ Variation form and strophic form in classical music ▪ Recognition of features of baroque, classical and romantic periods ▪ Revisit: imitation, pedal, canon, alberti bass and all harmonic features <p>Revisit and revision: SET WORK.</p> <ul style="list-style-type: none"> ▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list <p>Clarifying theoretical points.</p> <p>Revisit area of study 4: Popular Music (with more advanced topic/class/practical content)</p> <ul style="list-style-type: none"> ▪ Bhangra and fusion 	<p>This specification enables a variety of teaching and learning approaches. The framework requires students to perform both solo and as part of ensemble. Through structured rehearsal and feedback sessions, students are able to contextualise the criteria for both performances alongside developing their skills of working with other performers and their own musicianship.</p> <p>Students will explore a variety of genres of music from the world and different time periods to broaden their cultural understanding.</p>	<p>...have a balanced framework of performance, composing and appraising music skills.</p> <p>Assessment objectives are set by Ofqual and are the same across all GCSE Music specifications and all exam boards. The portfolio work and exam will measure how students have achieved the following assessment objectives.</p> <p>Component 1 – Performing Perform with technical control, expression and their own interpretation. (30%)</p> <p>Component 2 – Composing Compose and develop musical ideas with technical control and fluency. (30%)</p> <p>Component 3 – Evaluating</p>

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	<ul style="list-style-type: none"> ▪ Introduction to prepared extract <p>Instrumentation, anacrusis, simple triple time, repeat marks, ornamentation, trill, conjunct movement, sequence, octaves, minuet and trio, G major, D major, chordal analysis (using Roman numerals), perfect cadence, imperfect cadence, modulation to dominant, dominant 7th, chromatic movement.</p> <p>Introduction to area of study 4: Popular Music, with terminology as appropriate:</p> <ul style="list-style-type: none"> ▪ rock and pop styles (revisiting Blues from KS3) ▪ strophic form, 32 bar song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation <ul style="list-style-type: none"> • Appraising - more challenging theoretical and aural work: <ul style="list-style-type: none"> ▪ primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms ▪ the relationship between melody and chords 	<ul style="list-style-type: none"> ▪ Loops, samples, panning, phasing, melismatic/syllabic ▪ Revisit <i>Since You've Been Gone</i> ▪ Exam techniques: hints and tips ▪ Building a vocabulary revision list ▪ Clarifying all relevant theoretical points <p>more advanced topic/class/practical content):</p> <ul style="list-style-type: none"> ▪ Polyphonic, layered, round, canon and counter melody <p>Cover all styles not completed in year 10</p>		<p>and appraising. Demonstrating and applying musical knowledge to make evaluative and critical judgements about music. (40%)</p>
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	<ul style="list-style-type: none"> • How to 'describe' a piece using the elements of musical language • Introduction to prepared extract <p>instrumentation, lead and backing vocals, strophic form, repetitive chord sequences, cadences (chordal analysis), solo, rhythmic features (triplets, syncopation, driving rhythms), walking bass, key change</p>			
<p>Spring</p>	<p>Introduction to area of study 2: Music for Ensemble</p> <ul style="list-style-type: none"> • Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11). • Composing using texture and sonority (chords and melody) including: • Monophonic, homophonic, unison, chordal, melody and accompaniment, countermelody • Introducing additional concepts of melody, harmony and tonality: <p>inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor</p>	<p>Revisit Film Music (with any further topics/content):</p> <ul style="list-style-type: none"> ▪ Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of pattern-work, sustained notes and polyphonic textures to vary the textures • Complete all coursework – Performances recorded (both solo and ensemble) • Both compositions completed. 		

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	<p>Introduction to area of study 3: Film Music, with devices and terminology:</p> <ul style="list-style-type: none"> • Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas • The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot • The effect of audience, time and place, and how to achieve this through use of the musical elements • Use of sonority, texture and dynamics to create a mood • How to achieve contrasts and develop initial ideas when composing 			
<p>Summer</p>	<p>Revisit all topics from year 10 using different pieces as listening and performing examples</p> <ul style="list-style-type: none"> • Complete free composition project (of choice) and submit • Continue to build aural skills through frequent practice. 	<p>Revision of all set works. Listening practice and final examination. Ensure the specification content is fully covered</p> <p>Practice wider listening. Submission of composing and performing coursework for moderation (by 15th May).</p>		
<p>Rationale for these specific components and composite</p>	<p>Specific components are dictated by the GCSE specification. Set works are set by the exam board prior to study.</p> <p>The 4 areas of study within the Set Works, allows students to explore a variety of genres across both time frames and cultural areas.</p>			

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outcomes:	The solo performing skills are developed to allow a direct link to the ensemble performances and build upon key rehearsal strategies learnt.
How is challenge embedded into the KS4 curriculum? <ul style="list-style-type: none">❖ Students are “taught to the top” using GCSE terminology through KS3❖ Knowledge and understanding in the both the performance and compositional parts of the course are built upon moving forward❖ Challenge is also evident in homework tasks, opportunities to choose activities, inbuilt extensions in tasks, exam questions.	How does the KS4 curriculum above build on prior knowledge from KS3 and adequately prepare the student for KS5? Students who complete the course will have the skills and experience to progress their study onto A level.