

A level Music

Curriculum Intent

From the moment we are born we are in a musical world. International research shows that from the very early months of a child's life there is a human propensity to respond and engage with music. With music, students can immerse themselves intellectually, emotionally, physically and kinaesthetically in the learning experience. Music performance and composition are collaborative and interpersonal activities, where social skills are developed through the sharing of ideas, skills, or instruments.

Music can provide an environment for the student which creates resilience; where they are safe to explore, experiment and be allowed to take creative risks. At Brine Leas Students will access a broad and balanced curriculum which is fit for purpose and develops breadth and depth of musical knowledge. They will do this through studying through studying a wide variety of musical genres, a range of musical instruments and different musical learning platforms.

They will be given challenging opportunities which can involve students in learning that engages, inspires, challenges, provokes, exhilarates, and liberates. In lessons, students are encouraged to collaborate in the formation of ideas and the presentation of these ideas and to critically reflect on their work and the work of others. Through listening to the music of others, and incorporating this into their own ideas, students learn how musical works are created. Through understanding how to evaluate and critique the works of others, students learn to be self-reflective and improve on their own musical creations.

As a creative endeavour, music can facilitate the development of imaginative and exploratory experiences, where individuality and personality are provided with the opportunity to grow and be given a voice. The study of music offers lifelong opportunities to develop the imagination in unique ways, through listening to familiar and unfamiliar works, coming to know and understand sounds internally, creating sound pictures or stories and expressing feelings and emotions in sound.

Learning music is intrinsically motivating, meaningful and a rewarding activity for young people because it is hands-on; fully engaging the students in activities that relate to and have a connection with the world experienced by them outside the classroom. Music fosters both the specific skills related to the subject, and a range of transferable skills that may apply to other individual and collaborative endeavours. Through movement, sound, symbol and image, engaging with music can transform people's creative ideas into expressive works that communicate feelings, meanings and interpretations to a wider audience.

Successful participation in music develops pupils' self-esteem, confidence and motivation. It promotes teamwork, turn-taking, sense of leadership and independence and allows cross-curricular learning. It is an effective medium for self-expression, engenders enjoyment, enhances co-operative working and promotes a sense of community. Extra-curricular activities that are on offer, encourage students to develop these further and offer opportunities such as community involvement. Above all, pupils should gain passion, enjoyment, satisfaction and a love of music by becoming involved in its language and literature, through performance, composition, listening, analysing and appraising and by developing sensitivity and critical faculties, equipping them to engage in life-long learning.

Through engaging with an array of music activities, we can ensure that we continue to develop future citizens that are culturally engaged, aware and connected, preparing students for adult life. Being culturally aware heightens student understanding of both national and international cultural identities. With an increasingly diverse population, this understanding of others through a cultural lens will encourage and inspire students to develop as responsible and ethical citizens.

Music is a source of understanding history, reflecting the social and cultural context and the era of its creation. Music can portray the cultural identity of a country, the mood of the people or the thoughts of the individuals who live there. Music education brings the young person to an awareness and appreciation of their own unique cultural environment and ethos. In engaging students with the rich background of their native musical traditions as well as other musical genres, music education contributes to the students' knowledge, respect and understanding of others, their times, their cultures and traditions.

Students will have many opportunities to engage in the provision and availability of enrichment and extension provision within the wider curriculum. In addition to music lessons, students will have the opportunity to develop and enhance their musical journey through activities such as choirs, instrumental ensembles, theory clubs, school productions and Music tours abroad. These opportunities will give students the chance to develop all the skills and experiences that music can offer alongside the enhancement of all the personal and emotional wellbeing benefits that are gained from being part of a musical community

It would not be fair or true to say that learning Music is easy; It is a language in it's own right, which takes time, effort and dedication to master. The acquisition of music theory knowledge is critical, but the impact this will have on your musical and personal development is vast. It will make you a better musician, allowing you to achieve in all areas of the art. Employers and universities recognise that gaining a music qualification shows resilience, tenacity and the ability to be creative and they will respect and value you for this. The ability to succeed in becoming an accomplished musician as a performer, composer or musicologist takes an immense amount of commitment and perseverance. The dividend for meticulously practising your instrument, refining your compositions or researching your music, tweaking and improving your work, will come when you can tackle any piece or essay question with ease and confidence. You will be able to develop resilience that will help you in the future.

Trips and visits

Dependent upon opportunities

Assessment

Component 1: Appraising music. What's assessed: • Listening • Analysis • Contextual understanding. How it's assessed: Exam paper with listening and written questions using excerpts of music. Questions: • Section A: Listening (56 marks) • Section B: Analysis (34 marks) • Section C: Essay (30 marks) This component is 40% of A-level marks (120 marks)

Component 2: Performance. What's assessed: Music performance. How it's assessed: Solo and/or ensemble performing as an instrumentalist, or vocalist and/or music production (via technology). Requirement: A minimum of ten minutes of performance in total is required. This component is 35% of A-level marks (50 marks). Non-exam assessment (NEA) will be externally marked by AQA examiners

Component 3: Composition. What's assessed: Composition. How it's assessed: • Composition 1: Composition to a brief (25 marks) • Composition 2: Free composition (25 marks) Requirement: A minimum of four and a half minutes of music in total is required. This component is worth 25% of A-level marks (50 marks). NEA will be externally marked by AQA examiners.

Homework

Composition, essay questions, Aural practice, performance practice, theory questions, listening

Clubs and/or intervention

Revision when needed. Clubs available are: Choir, band, a cappella choir, guitar club, individual instrumental lessons (at an additional cost) bi-annual school production, bi-annual choir and band tour, concerts and events throughout the year encouraging community involvement.

Parental/Carer support

Contact with parents and carers is made when necessary for praise or concern through phone conversations and emails. Parents evenings take place for each year group once every academic year. Parents are invited to concerts and an instrumental evening is held every September with information about instrumental lessons and extra-curricular activities

Helpful sources of information

Connections to future pathways

Careers: Creative industries, Composer, Performer, Analyst, Transferable skills

Future learning: BMus, BA Music, Music college

Year 12 Overview

Term	Knowledge	Assessment	Connections to learning
Autumn 1	<p style="text-align: center;">Big Idea: Appraising Music (Baroque: the solo concerto - Purcell) and Theory Skills</p> <p>Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for your students to work with when developing performance and composition skills.</p>		

	<ul style="list-style-type: none"> ➤ Students must be able to listen attentively to unfamiliar music from each of the three strands to identify and accurately describe musical elements and use musical language (including staff notation). ➤ Students must also be able to critically appraise the music through analysing excerpts from the baroque concerto using knowledge and understanding of: <ul style="list-style-type: none"> • the effect of audience, time and place on how the set work was created, developed and performed • how and why the music across the selected strand is different • how the composer's purpose and intention for the set works is reflected in their use of musical elements • relevant musical vocabulary and terminology for the set works • the complex interdependencies between musical elements • the sophisticated connections between music and its context. ➤ Students must be able to use knowledge and understanding of the following musical elements when appraising music from this Area of study. ➤ Melody - contour – ascending, descending, stepwise, conjunct, disjunct, scalic, triadic and arpeggio • intervals, including compound intervals • phrase length – equal, unequal and balanced • ornaments – trill, mordent, turn, acciaccatura and appoggiatura • passing notes – accented, unaccented and chromatic • auxiliary notes – upper, lower and chromatic • note of anticipation • echappée note • portamento • melodic devices – sequence, motif, fragmentation, repetition, intervallic augmentation and diminution. ➤ Harmony - consonant and dissonant • diatonic – primary and secondary triads, dominant 7th and all inversions • chromatic – diminished 7th, secondary dominant 7th, substitution chords (borrowing from opposite mode), chord of the Neapolitan, Neapolitan 6th and augmented 6th chords (Italian, German, French) • cadences – perfect, imperfect, interrupted, plagal, half close, phrygian and tierce de Picardie • circle of 5ths progression, harmonic sequence • pedal notes – tonic, dominant, inverted and inner • suspensions (4–3, 7–6, 9–8 and bass), preparation and resolution • cadential 6/4. ➤ Tonality - consonant and dissonant • diatonic – primary and secondary triads, dominant 7th and all inversions • chromatic – diminished 7th, secondary dominant 7th, substitution chords (borrowing from opposite 	<ul style="list-style-type: none"> ➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning. 	<ul style="list-style-type: none"> ➤ Links to GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. ➤ The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.
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	<p>mode), chord of the Neapolitan, Neapolitan 6th and augmented 6th chords (Italian, German, French) • cadences – perfect, imperfect, interrupted, plagal, half close, phrygian and tierce de Picardie • circle of 5ths progression, harmonic sequence • pedal notes – tonic, dominant, inverted and inner • suspensions (4–3, 7–6, 9–8 and bass), preparation and resolution • cadential 6/4.</p> <ul style="list-style-type: none"> ➤ Structure - binary, rounded binary and ternary • ritornello and episode • sonata form • through-composed • introduction and coda • recitative and aria • foursquare • antecedent and consequent phrases • ostinato ➤ Sonority - standard orchestral and vocal types • basso continuo • pizzicato, arco, col legno, con sordino, sul ponticello, sul tasto and double stopping • sotto voce, vibrato • una corda, pedalling. ➤ Texture - solo, monophonic, unison, octaves, parallel 3rds • melody and accompaniment, homophonic, chordal • polyphonic, contrapuntal, imitative, fugal • antiphonal • trio sonata texture • polarised • countermelody, descant • canon ➤ Tempo, metre and rhythm - simple and compound time • common Italian tempo terms including ritenuto, rallentando and accelerando • rubato, pause • syncopation, hemiola, cross-rhythm, motor-rhythm ➤ Dynamics and articulation - common Italian dynamic terms including sfz and fp • accent, tenuto, staccato, marcato, legato. 		
<p>Autumn 2</p>	<p style="text-align: center;">Big Idea: Appraising Music (Baroque: the solo concerto – Purcell/Vivaldi and Mozart, Le Nozze de Figaro)</p> <p>Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.</p>		
	<p>Le Nozze di Figaro k.492: Act 1, focusing on: • overture • No.1 Duettino (Figaro and Susanna, including following recitative) • No.3 Cavatina (Figaro, including the previous recitative) • No.4 Aria (Bartolo) • No.5 Duettino (Susanna and Marcellina) • No.6 Aria (Cherubino) • No.7 Terzetto (Susanna, Basilio, Count) • No.9 Aria (Figaro).</p> <p>As Autumn 1 plus: Students must be able to use musical language appropriate to this Area of study in the following ways: Reading staff</p>	<ul style="list-style-type: none"> ➤ Theory tests, listening questions, practice exam questions, formative 	<ul style="list-style-type: none"> ➤ Links to GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated.

	<p>notation Students must be able to identify musical elements (as above) when reading staff notation. For unfamiliar music, students must be able to read short passages of a minimum of four bars and a maximum of eight bars. For familiar music, students must be able to read approximately two pages of music score. Writing staff notation Students must be able to:</p> <ul style="list-style-type: none"> • write melodic notation in all keys within short passages of music of a minimum of four bars and a maximum of eight bars • write rhythmic notation, including compound time within short passages of a minimum of four bars and a maximum of eight bars. <p>Chords Students must learn standard and extended chords, including chord inversions and secondary dominant 7ths, and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the Musical elements Musical vocabulary and terminology Students must be able to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The appropriate vocabulary and terminology required can be found in the tables appropriate to the student's selected Area of study.</p> <p><u>Cultural Capital</u> Exploring history of music from the Baroque and Classical periods, including political, cultural, social events that had an influence on the composers Mozart, JS Bach, Henry Purcell and Antonio Vivaldi</p>	<p>assessment through questioning.</p>	<p>➤ The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.</p>
<p>Spring 1</p>	<p>Big Idea: Free composition</p> <p>Rationale: Students learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that musically convincing</p>		
	<ul style="list-style-type: none"> ➤ Students must demonstrate technical control in the use of appropriate musical elements and how they are combined to make sense as a whole in their compositions. ➤ Students must learn how to create, develop and refine their musical ideas with technical and expressive control and coherence ➤ Students should be given a wide range of opportunities to develop their composition skills. Students should take into account the effect of the 	<ul style="list-style-type: none"> ➤ Continual formative assessment using the AQA mark scheme 	<ul style="list-style-type: none"> ➤ Links to GCSE composition ➤ Links to term 1 ➤ Appraising music. Compositional techniques and strategies: o how to write for instrument(s) and/or voice(s) and/or technology:

purpose and intention of their pieces of music, and the effect of audience, time and place when composing their pieces. Students will be required to demonstrate the ability to:

- make use of musical elements, techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others
- compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.

efficient, sensitive and idiomatic handling of appropriate timbres and textures

o how to develop musical ideas within chosen forms and structures:

understanding the principles of rhythmic, melodic and harmonic construction and the working of form(s) and structure(s) appropriate to the composition undertaken.

- Ensuring technical control and coherence: o working to a set brief: developing the necessary technical skills to meet the requirements of the brief and relating it to its intended audience and occasion.
- Methods of notating composition scores, including: o staff notation o graphic notation o written accounts. In order to compose in a particular style or genre, it is essential to study examples of music in some detail. This will enable students to recognise and use appropriate musical vocabulary, chord symbols and rhythmic notation relevant to their compositions. Much of the listening and appraising work

			will involve analysis of the set works and these could be used as models for composing in those particular forms and styles
Spring 2 and Summer 1	<p align="center">Big Idea: Appraising Music (Baroque: the solo concerto – Purcell/Vivaldi and Mozart, Le Nozze de Figaro)</p> <p>Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.</p>		
	<p>Le Nozze di Figaro k.492: Act 1, focusing on: • overture • No.1 Duettino (Figaro and Susanna, including following recitative) • No.3 Cavatina (Figaro, including the previous recitative) • No.4 Aria (Bartolo) • No.5 Duettino (Susanna and Marcellina) • No.6 Aria (Cherubino) • No.7 Terzetto (Susanna, Basilio, Count) • No.9 Aria (Figaro).</p> <p>As Autumn 1 plus: Students must be able to use musical language appropriate to this Area of study in the following ways: Reading staff notation Students must be able to identify musical elements (as above) when reading staff notation. For unfamiliar music, students must be able to read short passages of a minimum of four bars and a maximum of eight bars. For familiar music, students must be able to read approximately two pages of music score. Writing staff notation Students must be able to: • write melodic notation in all keys within short passages of music of a minimum of four bars and a maximum of eight bars • write rhythmic notation, including compound time within short passages of a minimum of four bars and a maximum of eight bars.</p> <p>Chords Students must learn standard and extended chords, including chord inversions and secondary dominant 7ths, and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the Musical elements Musical vocabulary and terminology Students must be able to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The appropriate vocabulary and terminology required can be found in the tables appropriate to the student's selected Area of study.</p>	<p>➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning.</p>	<p>➤ Links to GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.</p>

	<p><u>Cultural Capital</u> Exploring history of music from the Baroque and Classical periods, including political, cultural, social events that had an influence on the composers Mozart, JS Bach, Henry Purcell and Antonio Vivaldi</p>		
Summer 2	<p align="center">Big Idea: Appraising Music (Music for Theatre)</p> <p>Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.</p>		
	<p>Students will study the music of • Kurt Weill • Richard Rodgers • Stephen Sondheim • Claude-Michel Schönberg • Jason Robert Brown</p> <p>➤ Students will learn key terms such as</p> <p>pitch bend • melisma, syllabic • slide • glissando • leitmotif • angular power chords • sus4 chords • chord extensions – secondary 7th, 9th, 11th, 13th • other complex chords eg half diminished 7th, added 6th • chord symbols eg C/E, C7 , Cø and C+ .</p> <p>intro/outro • bridge • verse • chorus • instrumental • middle 8.</p> <p>• studio/technological effects eg reverb • standard orchestral instruments • standard contemporary instrumental types eg electric guitar, synthesisers • vocal timbres eg falsetto, belt, rap • specific instrumental techniques eg slap bass, tremolo.</p> <p>a cappella • colla voce.</p> <p>bpm (beats per minute) • mm (metronome marking) • irregular metre.</p> <p><u>Cultural Capital</u> History of Musical Theatre with links to local theatre productions</p>	<p>➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning.</p>	<p>Links to previous terms and GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.</p>

Year 13 Overview

Term	Knowledge	Assessment	Connections to learning
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Big Idea: Appraising Music (Baroque: the solo concerto – Bach Violin Concerto in A minor and Mozart, Le Nozze de Figaro)

Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.

Autumn
1

Le Nozze di Figaro k.492: Act 1, focusing on: • overture • No.1 Duetto (Figaro and Susanna, including following recitative) • No.3 Cavatina (Figaro, including the previous recitative) • No.4 Aria (Bartolo) • No.5 Duetto (Susanna and Marcellina) • No.6 Aria (Cherubino) • No.7 Terzetto (Susanna, Basilio, Count) • No.9 Aria (Figaro).

Bach Violin Concerto in A minor, Movements 1,2 and 3.

As Autumn 1 plus: Students must be able to use musical language appropriate to these Areas of Study in the following ways: Reading staff notation Students must be able to identify musical elements (as above) when reading staff notation. For unfamiliar music, students must be able to read short passages of a minimum of four bars and a maximum of eight bars. For familiar music, students must be able to read approximately two pages of music score. Writing staff notation Students must be able to: • write melodic notation in all keys within short passages of music of a minimum of four bars and a maximum of eight bars • write rhythmic notation, including compound time within short passages of a minimum of four bars and a maximum of eight bars.

Chords Students must learn standard and extended chords, including chord inversions and secondary dominant 7ths, and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the Musical elements Musical vocabulary and terminology Students must be able to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The appropriate vocabulary and terminology required can be found in the tables appropriate to the student's selected Area of study.

Cultural Capital

Exploring history of music from the Baroque and Classical periods, including political, cultural, social events that had an influence on the composers Mozart, JS Bach, Henry Purcell and Antonio Vivaldi

➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning.

Links to GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.

<p>Autumn 2</p>	<p style="text-align: center;">Big Idea: Appraising Music (Music for Theatre and Art music)</p> <p>Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.</p>		
	<p>Students will study the music of • Kurt Weill • Richard Rodgers • Stephen Sondheim • Claude-Michel Schönberg • Jason Robert Brown, Dmitri Shostakovich • Olivier Messiaen • Steve Reich • James MacMillan</p> <p>➤ Students will learn key terms such as</p> <p>pitch bend • melisma, syllabic • slide • glissando • leitmotif • angular power chords • sus4 chords • chord extensions – secondary 7th, 9th, 11th, 13th • other complex chords eg half diminished 7th, added 6th • chord symbols eg C/E, C7 , Cø and C+ .</p> <p>intro/outro • bridge • verse • chorus • instrumental • middle 8.</p> <p>• studio/technological effects eg reverb • standard orchestral instruments • standard contemporary instrumental types eg electric guitar, synthesisers • vocal timbres eg falsetto, belt, rap • specific instrumental techniques eg slap bass, tremolo.</p> <p>a cappella • colla voce.</p> <p>bpm (beats per minute) • mm (metronome marking) • irregular metre.</p> <p>• studio/technological effects eg reverb, panning • standard contemporary instrumental types eg electric guitar, synthesisers • drum kit components and techniques eg rim shot • vocal timbres eg falsetto, belt, rap • specific instrumental techniques eg slap bass • specific instrumental effects eg distortion.</p> <p>intro/outro • middle 8 • bridge • breakdown • verse • chorus • instrumental • break • drum fill.</p>	<p>➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning.</p>	<p>Links to previous terms and GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.</p>

	<p>Cultural Capital</p> <p>History of Musical Theatre with links to local theatre productions. Looking at Musical Theatre composers:</p> <ul style="list-style-type: none"> • Stephen Sondheim • Claude-Michele Schonberg • Jason Robert Brown • Richard Rodgers • Kurt Weill <p>Exploring 20th century Art Music and how technology and Experimentalism influenced composers:</p> <ul style="list-style-type: none"> • Dmitri Shostakovich • Olivier Messiaen • Steve Reich • James Macmillan 		
<p>Spring 1 and 2</p>	<p style="text-align: center;">Big Idea: Composition to a brief and performance</p> <p>Rationale: Students learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing the skills needed to compose music for different instrumental and/or vocal forces.</p> <p>Performance - The purpose of this component is to assess students' performing skills. Students should be given the opportunity to rehearse and refine performances on their chosen instrument or voice, developing technical control, expression and interpretative skills. This component will encourage students to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and their own musical interests and skills. This includes the ability to make music and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music</p>		
	<ul style="list-style-type: none"> ➤ Students must demonstrate technical control in the use of appropriate musical elements and how they are combined to make sense as a whole in their compositions. ➤ Students must learn how to create, develop and refine their musical ideas with technical and expressive control and coherence. ➤ Students should be given a wide range of opportunities to develop their composition skills. Students should take into account the effect of the purpose and intention of their pieces of music, and the effect of audience, time and place when composing their pieces. Students will be required to demonstrate the ability to: <ul style="list-style-type: none"> • make use of musical elements, 	<ul style="list-style-type: none"> ➤ Continual formative assessment using the AQA mark scheme students will be assessed on their skills demonstrated during a live, unedited, performance. 	<ul style="list-style-type: none"> ➤ Links to GCSE composition ➤ Links to term 1 ➤ Appraising music. ➤ Links to y12 composition <ul style="list-style-type: none"> • Compositional techniques and strategies: o how to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and

techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others • compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.

All students should listen to how established performers communicate. They should appraise their use of articulation, phrasing and dynamics in the light of these performances and reflect this when shaping their interpretation of their chosen music. All students should know and understand the appropriate musical vocabulary and terminology related to their performances.

Students will be required to demonstrate the ability to: • make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology • perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music

➤ Assessment in line with AQA mark scheme

textures o how to develop musical ideas within chosen forms and structures: understanding the principles of rhythmic, melodic and harmonic construction and the working of form(s) and structure(s) appropriate to the composition undertaken. • Ensuring technical control and coherence: o working to a set brief: developing the necessary technical skills to meet the requirements of the brief and relating it to its intended audience and occasion. • Methods of notating composition scores, including: o staff notation o graphic notation o written accounts. In order to compose in a particular style or genre, it is essential to study examples of music in some detail. This will enable students to recognise and use appropriate musical vocabulary, chord symbols and rhythmic notation relevant to their compositions. Much of the listening and appraising work will involve analysis of the set works and these could be used as models for

			composing in those particular forms and styles
Summer 1	Big Idea: Appraising Music (Bach and Romantic Piano Music)		
	Rationale: The areas of study provide an appropriate focus for students to appraise, develop and demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language. The areas of study can also provide a rich source of material for the students to work with when developing performance and composition skills.		
	<p>Bach: As Autumn 1</p> <p>Students will study the piano music of Chopin, Brahms and Grieg as well as an overview of the Romantic Period and the main features of Romantic Piano Music.</p> <p>Students must also be able to critically appraise music through analysing excerpts using knowledge and understanding of: • the effect of audience, time and place on how the set works were created, developed and performed • how and why the music across the selected strand is different • how the composer's purpose and intention for the set works is reflected in their use of musical elements • relevant musical vocabulary and terminology for the set works • the complex interdependencies between musical elements • the sophisticated connections between music and its context.</p> <p>Students must be able to use knowledge and understanding of the following musical elements when appraising music from this Area of study: contour – ascending, descending, stepwise, conjunct, disjunct, scalic, triadic and arpeggio • intervals, including compound intervals • phrase length – equal, unequal and balanced • ornaments – trill, mordent, turn, acciaccatura and appoggiatura • passing notes – accented, unaccented and chromatic • auxiliary notes – upper, lower and chromatic • note of anticipation • echappée note • portamento • melodic devices – sequence, motif, fragmentation, repetition, intervallic augmentation and diminution.</p>	<p>➤ Theory tests, listening questions, practice exam questions, formative assessment through questioning.</p>	<p>Links to previous terms and GCSE music where students are required to identify and apply appropriate musical vocabulary and terminology to both music heard and notated. The skills used in this term are connected to the appraising that will be done in the other components. The same skills will be used but applied to different pieces of music.</p>

	<p>• consonant and dissonant • diatonic – primary and secondary triads, dominant 7th and all inversions • chromatic – diminished 7th, secondary dominant 7th , substitution chords (borrowing from opposite mode), chord of the Neapolitan, Neapolitan 6th and augmented 6 th chords (Italian, German, French) • cadences – perfect, imperfect, interrupted, plagal, half close, phrygian and tierce de Picardie • circle of 5ths progression, harmonic sequence • pedal notes – tonic, dominant, inverted and inner • suspensions (4–3, 7–6, 9–8 and bass), preparation and resolution • cadential 6/4 major, minor, and their key signatures • modulation to dominant, subdominant, and their relatives, also to tonic minor, relative minor and tertiary keys • enharmonic keys • modality.</p> <p>• binary, rounded binary and ternary • ritornello and episode • sonata form • through-composed • introduction and coda • recitative and aria • foursquare • antecedent and consequent phrases • ostinato.</p> <p>standard orchestral and vocal types • basso continuo • pizzicato, arco, col legno, con sordino, sul ponticello, sul tasto and double stopping • sotto voce, vibrato • una corda, pedalling.</p> <p>Cultural Capital Romanticism, Nationalism, Industrial Revolution, War of Independence. Links to composers of different nationalities:</p> <ul style="list-style-type: none"> • Frederic Chopin • Johannes Brahms • Edvard Grieg 		
<p>Summer 2</p>	<p style="text-align: center;">Big Idea: Revision</p> <p>Rationale: Recapping all set works in the lead up to the exam</p>		