

GCSE 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

There is a plethora of opportunities to display your musical talents within the local community and further afield.

Assessment

30% performance (1 solo, 1 ensemble)- internally assessed, externally moderated

30% composition (1 free, 1 brief)- internally assessed, externally moderated

40% appraisal – written exam paper

Please see website for the formal internal assessment record.

Homework

Essay questions, practice papers, coursework

Clubs and/or intervention

GCSE revision once a week after school. Clubs available are: Choir, band, a cappella choir, jazz band, 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 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

GCSE Bitesize, anthology, musictheory.net

Connections to future pathways

Studying music at key stage 4 leads on to BTEC Music and A Level Music. However, it also connects with BMus, BA Music and Music college

There are a wealth of careers linked with studying music, including: session musician, backing vocalist, musical director, composer, performer, arranger, singer, songwriter, instrumentalist, piano tuner, music teacher, instrument repair, musical instrument designer, session musician, analyst, musicologist, film composer, film music researcher, music critic, ethnomusicologist, DJ, dubbing mixer, production music writer, music critic, music researcher, conductor

Year 10 Overview

Term	Knowledge	Assessment	Connections to learning
Autumn 1	Recap basic and develop intermediate music theory skills Students recap and develop more advanced theory and aural skills needed to access the course. These skills will link into the analysis component and the composition component of the course.		

	<ul style="list-style-type: none"> ➤ To develop knowledge and understanding of musical features such as <ul style="list-style-type: none"> • Instruments of the orchestra • Staff notation (treble and bass) • Rhythms and note values • Time signatures • Key signatures • Intervals • Cadences • Chords and inversions 	<ul style="list-style-type: none"> ➤ Formative assessment in theory books ➤ Quizzes ➤ Theory tests ➤ Aural tests ➤ Retrieval practice through questioning 	<ul style="list-style-type: none"> ➤ To prepare students for the skills needed to analyse the set works and compose Connects to all components, particularly component 3 ➤ Addresses written and practical skills & knowledge ➤ Developing ways of working both independently and in groups
	<ul style="list-style-type: none"> ➤ To develop understanding on how to use the computer programme Sibelius ➤ 	<ul style="list-style-type: none"> ➤ N/A 	
Autumn 2	<p>Analysis of set works</p> <p>The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.</p>		
	<ul style="list-style-type: none"> ➤ Students need to learn about the following in relation to Brandenburg symphony and Killer Queen in order to critically appraise through the contexts of areas of study: <ul style="list-style-type: none"> • form and structure of the music • appropriate musical vocabulary • stylistic features of the music • conventions used in different times and places 	<ul style="list-style-type: none"> ➤ Listening tests ➤ Practice papers ➤ Essay questions ➤ Retrieval practice through questioning 	<ul style="list-style-type: none"> ➤ To develop students' skills in analysing the set works and preparation for the appraisal paper. ➤ Links to KS3 analysis ➤ Links to previous unit ➤ Connects to component 3 ➤ Links to following skills:

	<ul style="list-style-type: none"> • how the music relates to the context in which it was created • how to express and justify their opinions and preferences. Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to Killer Queen and Brandenburg Symphony and to unfamiliar music related to the set work <p><u>Cultural Capital</u> Looking at the Baroque period, including patronage, divisions between the classes</p> <p>Life of JS Bach (German composer)</p> <p>Background to the band Queen and, in particular Freddie Mercury</p>		<ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts • The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. <ul style="list-style-type: none"> ➤ Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats ➤ Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7 ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise ➤ Recognising and accurately using appropriate terminology related to scores (e.g. continuo)
<p>Spring 1</p>	<p style="text-align: center;">Analysis of set works</p> <p>The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and</p>		

composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.

- Students need to learn about the following in relation to Music for a While and Beethoven's Pathetique Sonata, in order to critically appraise through the contexts of areas of study:
 - form and structure of the music
 - appropriate musical vocabulary
 - stylistic features of the music
 - conventions used in different times and places
 - how the music relates to the context in which it was created
 - how to express and justify their opinions and preferences.
- Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to Music for a while and Beethoven's Pathetique sonata and to unfamiliar music related to the set work

Cultural Capital

Exploring the life of Ludwig van Beethoven and how he dealt with his deafness whilst still composing large-scale works

Industrial Revolution and improvements made to the piano during the Romantic Period

- Listening tests
- Practice papers
- Essay questions
- Retrieval practice through questioning

- To develop students' skills in analysing the set works and preparation for the appraisal paper.
- Links to KS3 analysis
- Links to previous unit
- Connects to component 3
- Links to following skills: the effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts
- The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.
- Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats
- Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7
- Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise

- Recognising and accurately using appropriate terminology related to scores (e.g. continuo)

Analysis of set works and performance

The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.

Performance: The purpose of this component is to assess students' performing skills in both a solo and ensemble context. 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 individually and in groups, and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music

Spring
2

- Students need to learn about the following in relation to Defying Gravity in order to critically appraise through the contexts of areas of study:
 - form and structure of the music
 - appropriate musical vocabulary
 - stylistic features of the music
 - conventions used in different times and places
 - how the music relates to the context in which it was created
 - how to express and justify their opinions and preferences.
- Students need to demonstrate their knowledge and understanding of musical elements, musical

- Listening tests
- Practice papers
- Essay questions
- Retrieval practice through questioning

- To develop students' skills in analysing the set works and preparation for the appraisal paper.
- Links to KS3 analysis
- Links to previous unit
- Connects to component 3
- Links to following skills:
 - The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created,

	<p>contexts and musical language in relation to Defying Gravity and to unfamiliar music related to the set work</p> <p><u>Cultural Capital</u> Exposing students to musical theatre both locally, nationally and internationally</p>		<p>developed and performed in different historical, social and cultural contexts</p> <ul style="list-style-type: none"> • The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. <ul style="list-style-type: none"> ➤ Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats ➤ Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7 ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise ➤ Recognising and accurately using appropriate terminology related to scores (e.g. continuo)
	<ul style="list-style-type: none"> ➤ Solo performance ➤ To develop understanding of what makes a good performance ➤ To develop understanding of the marking criteria for the GCSE performance assessment. 	<ul style="list-style-type: none"> ➤ Performance assessments 	<ul style="list-style-type: none"> ➤ Link to skills learned in KS3 performance units. ➤ Note reading and writing of staff notation ➤ Major and minor chords and associated chord symbols ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.

Free Composition

To complete the majority of the free composition (The exam board states this composition must be completed in y11) The purpose of this component is to assess students' skills in composing music and enables them to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer. Composing is the creative process by which most of the music we experience came into being. Students will be encouraged to explore a range of compositional starting points and investigate a range of elements, techniques and resources for developing and manipulating ideas – and turning them into completed pieces of music. Students can also explore the skills needed to compose music for different instrumental and/or vocal forces.

Summer
1

- 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:
 - 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.

- Formative assessment using the Edexcel mark scheme
- Retrieval practice through questioning

- Links to KS3 composition
- Links to term 1
- Developing musical ideas:
 - Developing musical ideas in the form of compositions and/or arrangements.
- Compositional techniques and strategies:
 - How to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and textures
 - 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:
 - 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.

			<ul style="list-style-type: none"> ➤ Methods of notating composition scores, including: <ul style="list-style-type: none"> • staff notation • graphic notation • 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 2	<p>Analysis</p> <p>The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.</p>		
<ul style="list-style-type: none"> ➤ Students need to learn about the following in relation to Star Wars in order to critically appraise through the contexts of areas of study: <ul style="list-style-type: none"> • Form and structure of the music • Appropriate musical vocabulary 	<ul style="list-style-type: none"> ➤ Listening tests ➤ Practice papers ➤ Essay questions 	<ul style="list-style-type: none"> ➤ To develop students' skills in analysing the set works and preparation for the appraisal paper. ➤ Links to KS3 analysis 	

	<ul style="list-style-type: none"> • Stylistic features of the music • Conventions used in different times and places • How the music relates to the context in which it was created • How to express and justify their opinions and preferences. <p>➤ Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to Samba em prelude and to unfamiliar music related to the set work</p> <p><u>Cultural Capital</u></p> <p>Understanding traditional South American music and how this fuses with Western popular music</p> <p>Esperanza Spalding – female, Portuguese singer</p>	<p>➤ Retrieval practice through questioning</p>	<ul style="list-style-type: none"> ➤ Links to previous unit ➤ Connects to component 3 ➤ Links to following skills: <ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts • The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. ➤ Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats ➤ Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7 ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise ➤ Recognising and accurately using appropriate terminology related to scores (e.g. continuo)
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Year 11 Overview

Term	Knowledge	Assessment	Connections to learning
Autumn 1	<p style="text-align: center;">Composition – free composition and analysis</p> <p>Composition - The purpose of this component is to assess students' skills in composing music and enables them to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer. Composing is the creative process by which most of the music we experience came into being. Students will be encouraged to explore a range of compositional starting points and investigate a range of elements, techniques and resources for developing and manipulating ideas – and turning them into completed pieces of music. Students can also explore the skills needed to compose music for different instrumental and/or vocal forces.</p> <p>Analysis - The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.</p>		
	<ul style="list-style-type: none"> ➤ As in year 10, 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, 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 	<ul style="list-style-type: none"> ➤ Formative assessment using the Edexcel mark scheme ➤ Retrieval practice through questioning 	<ul style="list-style-type: none"> ➤ Developing musical ideas: <ul style="list-style-type: none"> • Developing musical ideas in the form of compositions and/or arrangements. ➤ Compositional techniques and strategies: <ul style="list-style-type: none"> • How to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and textures • 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:

	<ul style="list-style-type: none"> • Compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources. <p>➤ Students will complete their first compositions this term.</p>		<ul style="list-style-type: none"> • 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. <p>➤ Methods of notating composition scores, including:</p> <ul style="list-style-type: none"> • Staff notation • Graphic notation • Written accounts <p>➤ In order to compose in a particular style or genre, it is essential to study examples of music in some detail.</p> <p>➤ This will enable students to recognise and use appropriate musical vocabulary, chord symbols and rhythmic notation relevant to their compositions.</p> <p>➤ 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.</p>
	<p>➤ Students need to learn about the following in relation to Samba em Preludio, in order to critically appraise through the contexts of areas of study:</p> <ul style="list-style-type: none"> • Form and structure of the music • Appropriate musical vocabulary • Stylistic features of the music • Conventions used in different times and places • How the music relates to the context in which it was created • How to express and justify their opinions and preferences. 	<p>➤ Listening tests</p> <p>➤ Practice papers</p> <p>➤ Essay questions</p> <p>➤ Retrieval practice through questioning</p>	<p>➤ To develop students' skills in analysing the set works and preparation for the appraisal paper.</p> <p>➤ Links to KS3 analysis</p> <p>➤ Links to previous unit</p> <p>➤ Connects to component 3</p> <p>➤ Links to following skills:</p>

	<p>➤ Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to Samba em prelude and to unfamiliar music related to the set work</p>		<ul style="list-style-type: none"> • The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts • The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts. <p>➤ Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats</p> <p>➤ Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7</p> <p>➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise</p> <p>➤ Recognising and accurately using appropriate terminology related to scores (e.g. continuo)</p>
<p>Autumn 2</p>	<p style="text-align: center;">Analysis, Recall and Mock exam prep</p> <p>The purpose of this component is to assess students' listening and appraising skills through the study of music across a variety of styles and genres. The content is grouped into four areas of study, each of which contains two set works. This component gives students the opportunity to reflect on, analyse and evaluate music in aural and/or written form. To achieve these objectives students need to use their knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the repertoire and context of music within the areas of study. These critical judgements will require the use of attentive listening, aural perception and specific music vocabulary associated with a particular style or genre. These areas</p>		

of study also provide opportunities for students to demonstrate their contextual understanding of music when performing and composing. Students will learn the content of musical elements, musical contexts and musical language through four compulsory areas of study.

Students will recall knowledge from the set works studied so far in order to prepare for the mock appraisal exam and retrieve knowledge from what they have studied so far.

- Students need to learn about the following in relation to 'Release', in order to critically appraise through the contexts of areas of study:
 - form and structure of the music
 - appropriate musical vocabulary
 - stylistic features of the music
 - conventions used in different times and places
 - how the music relates to the context in which it was created
 - how to express and justify their opinions and preferences. Students need to demonstrate their knowledge and understanding of musical elements, musical contexts and musical language in relation to Release and to unfamiliar music related to the set work

Cultural Capital

Exploring traditional African musical features combined with Celtic traditions.

Sinead O'Connor - female Irish singer

- Listening tests
- Practice papers
- Essay questions
- Retrieval practice through questioning

- To develop students' skills in analysing the set works and preparation for the appraisal paper.
- Links to KS3 analysis
- Links to previous unit
- Connects to component 3
- Links to following skills:
 - The effect of purpose and intention (for example of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts
 - The effect of audience, time and place (for example venue, occasion) on how music is created, developed and performed in different historical, social and cultural contexts.
- Reading and writing of staff notation, including treble-clef and bass-clef note names, rhythmic notation in simple time, key signatures to four sharps and four flats
- Major and minor chords and associated chord symbols, including traditional and contemporary notation as appropriate, for example IV or G7

			<ul style="list-style-type: none"> ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study, for example slide, repeats and stepwise ➤ Recognising and accurately using appropriate terminology related to scores (e.g. continuo)
<p>Spring 1</p>	<p>Composition 2 – Composing to a Brief</p> <p>The purpose of this component is to assess students’ skills in composing music and enables them to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer. Composing is the creative process by which most of the music we experience came into being. Students will be encouraged to explore a range of compositional starting points and investigate a range of elements, techniques and resources for developing and manipulating ideas – and turning them into completed pieces of music. Students can also explore the skills needed to compose music for different instrumental and/or vocal forces.</p>		
	<ul style="list-style-type: none"> ➤ Students will be required to demonstrate the ability to: <ul style="list-style-type: none"> • 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. ➤ The composition skills to study include: <ul style="list-style-type: none"> • Developing musical ideas: • developing musical ideas in the form of compositions and/or arrangements. ➤ Compositional techniques and strategies: <ul style="list-style-type: none"> • How to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and textures 	<p>Formative assessment using the Edexcel mark scheme</p> <ul style="list-style-type: none"> ➤ Retrieval practice through questioning ➤ Marks are awarded for the development of musical ideas and use of musical elements as appropriate, the management of stylistic characteristics and conventions, and the 	<ul style="list-style-type: none"> ➤ Developing musical ideas: <ul style="list-style-type: none"> • Developing musical ideas in the form of compositions and/or arrangements. ➤ Compositional techniques and strategies: <ul style="list-style-type: none"> • How to write for instrument(s) and/or voice(s) and/or technology: efficient, sensitive and idiomatic handling of appropriate timbres and textures • 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: <ul style="list-style-type: none"> • 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.

	<ul style="list-style-type: none"> • 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: • 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. 	<p>response to the brief if appropriate, and the effectiveness with which the piece meets its intended purpose and/or audience.</p>	<ul style="list-style-type: none"> ➤ Methods of notating composition scores, including: <ul style="list-style-type: none"> • Staff notation • Graphic notation • 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.
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<p>Spring 2</p>	<p style="text-align: center;">Composition continued – composing to a brief and Performance – solo and ensemble</p> <p>Composition - The purpose of this component is to assess students' skills in composing music and enables them to appreciate the process of creating music. Students will be introduced to the technical and creative skills required by a composer. Composing is the creative process by which most of the music we experience came into being. Students will be encouraged to explore a range of compositional starting points and investigate a range of elements, techniques and resources for developing and manipulating ideas – and turning them into completed pieces of music. Students can also explore 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 in both a solo and ensemble context. 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 individually and in groups, and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music</p>
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	<ul style="list-style-type: none"> ➤ Solo performance: 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: <ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> ➤ Students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. ➤ Assessment in line with Edexcel mark scheme 	<ul style="list-style-type: none"> ➤ Link to skills learned in KS3 performance units. ➤ Note reading and writing of staff notation ➤ Major and minor chords and associated chord symbols ➤ Recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.
<p>Summer 1 and summer 2</p>	<p>Exam practice and revision</p> <p>Students will develop skills in how to answer exam questions and practice how best to approach the written elements of the course</p>		

	<ul style="list-style-type: none">➤ What the exam paper looks like➤ Command words➤ How to write under timed conditions➤ How to justify creative opinions➤ Listening skills➤ Critical analysis➤ Comparison skills	<ul style="list-style-type: none">➤ Assessment will be through whole class marking, TAP marking, peer and self assessment using exam criteria and mark scheme➤ Retrieval practice through questioning	<ul style="list-style-type: none">➤ Links to component 3 and all areas studied so far in the course.
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