

Curriculum Overview				
Year Group	Term	Unit of Work	Assessment Content	Vocabulary mapping
7	1	Unit title: Rhythm & Pulse (transition unit). Why this? Why now? This unit of work gradually builds security with rhythm and pulse. Content is presented through a variety of genres, from drum kit grooves to samba rhythms and contemporary British music Students will: Know <ul style="list-style-type: none"> ♣ The difference between rhythm and pulse and the names and duration of notated rhythms: Understand <ul style="list-style-type: none"> • The importance of pulse in music • Basic rhythmic notation (quaver rest, dotted notes, ties, triplets) • Metre (time signatures), conducting patterns • Syncopation (accents and offbeat) • Dynamics and simple musical structures Be able to: <ul style="list-style-type: none"> • Demonstrate fluency and accuracy of rhythm on various percussion/body percussion • Demonstrate ensemble listening skills in a group task • Develop and extend musical ideas and patterns effectively • Identify and comment on rhythms used • Recognise musical symbols and rhythmic notation and demonstrate an ability to use these in performance 	Baseline listening test 1	Rhythm - Length of notes and how they are organised. Pulse - The main heartbeat of the music. Duration – The length of a note Metre - Organisation of pulse (in 3, in 4) Tempo - Speed of music. Phrase – A musical sentence

	2	Unit title: Rhythm & Pulse (transition unit) - continued Students will: Know <ul style="list-style-type: none"> The difference between rhythm and pulse and the names and duration of notated rhythms Understand <ul style="list-style-type: none"> The importance of pulse in music Basic rhythmic notation (quaver rest, dotted notes, ties, triplets) Metre (time signatures), conducting patterns Syncopation (accents and offbeat) Dynamics and simple musical structures Be able to <ul style="list-style-type: none"> Demonstrate fluency and accuracy of rhythm on various percussion/body percussion Demonstrate ensemble listening skills in a group task Develop and extend musical ideas and patterns effectively Identify and comment on rhythms used Recognise musical symbols and rhythmic notation and demonstrate an ability to use these in performance 	Baseline listening test 2 Whole class performance of rhythmic piece	Syncopation - Offbeat rhythm. Dynamics - The loudness of the music. Call and Response - One voice or instrument (monophonic) makes a 'call' and the rest of the group 'respond' with a similar musical phrase (homophonic). Percussion - Instruments that are struck with a stick or mallet. Time signature - this shows how many beats are in a bar (the metre). The Head - Main riff/melody in a jazz composition
	3	Unit title: Singing and the Elements Why this? Why now? This unit of work is a foundation unit for KS3 Music, where students review the elements (interrelated dimensions) both through aural analysis and singing in context. Content is presented through a variety of genres of vocal music. Students will:		Tonality - The key of a piece of music or individual chord eg minor Major - 'Bright' sound – tone – tone pattern Minor - 'Sad' sound – tone – semitone pattern Piano - Soft Forte - Loud Presto - Quick tempo

		Know <ul style="list-style-type: none"> The musical elements Understand <ul style="list-style-type: none"> The importance of contrasts of the elements in music Be able to <ul style="list-style-type: none"> Use appropriate musical notation when playing and singing Develop and extend musical ideas and patterns effectively Identify a variety of different instrument sounds and families Identify and comment on musical devices in a range of topics Recognise musical symbols and staff notation and demonstrate an ability to use these in performance 		Adagio - Slow tempo Allegro - Fast tempo Lento - Very slow tempo.
	4	Unit title: Singing and the Elements - continued Students will: Know <ul style="list-style-type: none"> The musical elements Understand <ul style="list-style-type: none"> The importance of contrasts of the elements in music Be able to <ul style="list-style-type: none"> Use appropriate musical notation when playing and singing Develop and extend musical ideas and patterns effectively Identify a variety of different instrument sounds and families Identify and comment on musical devices in a range of topics Recognise musical symbols and staff notation and demonstrate an ability to use these in performance 	Performance, improvisation, composition, evaluation, listening	Articulation - How notes are played, the separation between notes (staccato, Structure - The order of the sections in a piece of music Staccato - Notes played separated and detached Legato - Notes played smoothly and attached Timbre -The tone quality of a sound. Woodwind - Instruments with keys that are blown. Strings - Instruments that are bowed or plucked. Brass - Instruments with valves that are blown, made of metal

	5	<p>Unit title: Melody Pitch and Patterns</p> <p>Why this? Why now?</p> <p>This unit of work builds on prior skill development, encouraging students to develop individual performance skills on a melodic instrument.</p> <p>Content is presented through the study of the set work - 'O Fortuna' from Carmina Burana by Karl Orff.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> The orchestral families and the basics of musical notation <p>Understand</p> <ul style="list-style-type: none"> How to notate pitch How to practice using the correct keyboard technique The concept of texture in music <p>Be able to</p> <ul style="list-style-type: none"> Use appropriate musical notation when playing Develop and extend musical ideas and patterns effectively Identify a variety of different instrument sounds and families Identify and comment on musical devices Recognise musical symbols and staff notation and demonstrate an ability to use these in performance 		<p>Melody – The tune</p> <p>Accompaniment – Musical background</p> <p>Scale - Pitches moving by step</p> <p>Stepwise movement - Moving to an adjacent (next door) note.</p> <p>Ostinato - Repeated rhythm</p> <p>Interval (gap between notes) third & octave (8)</p> <p>Pedal improvisation</p>
	6	<p>Unit title: Melody Pitch and Patterns - continued</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> The orchestral families and the basics of musical notation <p>Understand</p>	<p>Extended task that brings together learning of curriculum content in year7: Performance and Composition</p>	<p>Melody</p> <p>Accompaniment</p> <p>Scale</p> <p>Stepwise movement</p> <p>Ostinato</p> <p>Interval: third & octave</p>

		<ul style="list-style-type: none"> • How to notate pitch • How to practice using the correct keyboard technique • The concept of texture in music <p>Be able to</p> <ul style="list-style-type: none"> ♣ Use appropriate musical notation when playing ♣ Develop and extend musical ideas and patterns effectively ♣ Identify a variety of different instrument sounds and families ♣ Identify and comment on musical devices ♣ Recognise musical symbols and staff notation and demonstrate an ability to use these in performance 		<p>Pedal – sustained note</p> <p>Improvisation - When music is created 'in the moment'</p>
8	1	<p>Unit title: Hooks and Riffs</p> <p>Why this? Why now?</p> <p>This unit explores music based on repeated musical patterns. It builds on knowledge of pitch. Content is presented through the study of through the genres of Popular Music (Hooks and Riffs) and Music from the Western Classical Tradition (Ostinatos).</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Treble and bass clef symbols as an indication of pitch • Musical repeat markings and symbols • What Hooks, Riffs and Ostinatos and how to distinguish and differentiate between then when listening and performing. • Know what effect using repeated musical patterns in a piece of music has on the listener <p>Understand</p> <ul style="list-style-type: none"> • How music is based on Repeated Musical Patterns. 		<p>Hook:melodic,rhythmic,vocal</p> <p>Short, 'catchy' line from a song.</p> <p>Riff - Repeated rhythmic musical phrase</p> <p>Ostinato - Repeated rhythm</p> <p>Solo – single part</p> <p>Treble clef – for higher sounds</p> <p>Bass clef – for lower sounds</p>

		<ul style="list-style-type: none"> The difference between Hooks, Riffs and Ostinatos. Be able to <ul style="list-style-type: none"> Identify, perform and create hooks, riffs and ostinatos within a musical structure. Recognise their own contributions to group performances taking a solo part. Evaluate how purpose can affect the way music is used. 		
	2	Unit title: Hooks and Riffs - continued Students will: Know <ul style="list-style-type: none"> Treble and bass clef symbols as an indication of pitch Musical repeat markings and symbols What Hooks, Riffs and Ostinatos and how to distinguish and differentiate between then when listening and performing. Know what effect using repeated musical patterns in a piece of music has on the listener Understand <ul style="list-style-type: none"> How music is based on Repeated Musical Patterns. The difference between Hooks, Riffs and Ostinatos. Be able to <ul style="list-style-type: none"> Identify, perform and create hooks, riffs and ostinatos within a musical structure. Recognise their own contributions to group performances taking a solo part. Evaluate how purpose can affect the way music is used. 	Performance, improvisation, composition, evaluation, listening	Hook:melodic,rhythmic,vocalRiff Ostinato Solo Treble Bass
	3	Unit title: Solo Musician - Tonality and Structure Why this? Why now?		Scales - Pitches moving by step Major - Bright tone sound Minor – Sad tone sound

		<p>This unit of work builds on prior instrumental skill development, encouraging students to refine and improve individual performances and compositions.</p> <p>Content is presented through the study of two 'set work' performance pieces: 'In the Hall of the Mountain King' by Grieg and 'New World Symphony' by Dvorak.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Scales: major, minor, chromatic and pentatonic Structure: binary, ternary and variation form performance directions. <p>Understand</p> <ul style="list-style-type: none"> The difference between a major and minor scale Binary form Chromatic notes in a melody Melodic development and the use of scales <p>Be able to</p> <ul style="list-style-type: none"> Include solos or moments of musical leadership in performance Make adjustments to facilitate musical interpretation and sensitive ensemble performance Create music evidencing melodic development and rhythmic interest Refine ideas effectively, through improvisation, mutual evaluation and discussion Identify, comment on and make links between musical devices Read staff notation with increasing ease 		<p>Semitone - A half step i.e.C to C#.</p> <p>tone A whole step i.e., C to D</p> <p>chromatic - Moving pitch by semitones.</p> <p>Pentatonic – 5 note scale</p>
	4	<p>Unit title: Solo Musician - Tonality and Structure - continued</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Scales: major, minor, chromatic and pentatonic 	Performance, improvisation, composition, evaluation, listening	<p>Structure:</p> <p>Binary - Music in two sections, 'A B' structure</p>

		<ul style="list-style-type: none"> Structure: binary, ternary and variation form performance directions. <p>Understand</p> <ul style="list-style-type: none"> The difference between a major and minor scale Binary form Chromatic notes in a melody Melodic development and the use of scales <p>Be able to</p> <ul style="list-style-type: none"> Include solos or moments of musical leadership in performance Make adjustments to facilitate musical interpretation and sensitive ensemble performance Create music evidencing melodic development and rhythmic interest Refine ideas effectively, through improvisation, mutual evaluation and discussion Identify, comment on and make links between musical devices Read staff notation with increasing ease 		<p>Ternary - Three sections where the first and last are the same, 'A B A' structure.</p> <p>Variation form – A A1 A2 A3</p>
	5	<p>Unit title: The Ensemble Musician – Offbeat</p> <p>Why this? Why now?</p> <p>This unit of work builds on prior instrumental skill development, encouraging students to refine and improve ensemble performances.</p> <p>Content is presented through the study of a variety of popular song styles, starting with music from Jamaica (mento, ska and reggae) and then moving into contemporary songs</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Major, minor chords 		<p>Chords: (major, minor) - A group of notes heard at the same time</p> <p>Root note - Lowest note in a chord, often the bass.</p> <p>Root position chord - A chord where the root is the lowest sound</p> <p>Inversion - A chord where the root is not the lowest sound.</p> <p>Harmonic rhythm - The rate of change of the chords.</p>

		<ul style="list-style-type: none"> Primary chords, root position and inversion and harmonic rhythm The development of Jamaican music from mento through to reggae <p>Understand</p> <ul style="list-style-type: none"> How to read tab How major and minor chords are constructed The rhythmic devices of syncopation, 'swung' rhythms, and riff <p>Be able to</p> <ul style="list-style-type: none"> Co-ordinate their musical role with other performer(s), considering timing and balance Include solos or moments of musical leadership in performance Make adjustments to facilitate musical interpretation and sensitive ensemble performance Identify, comment on and make links between musical devices studied in previous topics 		Swung rhythm - The first quaver in a pair is played longer than the second,
	6	<p>Unit title: The Ensemble Musician – Offbeat - continued</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> Major, minor chords Primary chords, root position and inversion and harmonic rhythm The development of Jamaican music from mento through to reggae <p>Understand</p> <ul style="list-style-type: none"> How to read tab How major and minor chords are constructed The rhythmic devices of syncopation, 'swung' rhythms, and riff 	Extended task that brings together learning of curriculum content of years 7 & 8	Syncopation – Off beat rhythms Swung rhythms -The first quaver in a pair is played longer than the second, Skank rhythm - Offbeat chords in reggae

		<p>Be able to</p> <ul style="list-style-type: none"> • To-ordinate their musical role with other performer(s), considering timing and balance • Include solos or moments of musical leadership in performance • Make adjustments to facilitate musical interpretation and sensitive ensemble performance • Identify, comment on and make links between musical devices studied in previous topics 		
9	1	<p>Unit title: What Makes a Good Song?</p> <p>Why this? Why now?</p> <p>This unit of work builds on work covered in year 8 where students are taught to:</p> <ul style="list-style-type: none"> • Recognise binary, ternary and song forms • Identify major and minor scales • Perform on an instrument with increasing control and expression • Knowledge of typical ensembles, chords and melody <p>Content is presented through popular songs from 1960s to 2020</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> • Typical song structures • Chords and cadences • A variety of textures and intervals • Concords and discords <p>Understand</p> <ul style="list-style-type: none"> • How hooks, riffs and motifs are used in songs • How to analyse a song and plan their own cover version of an existing song 		<p>Song structure</p> <p>Cadences - End of a musical phrase.</p> <p>Perfect Cadence – V-1</p> <p>Imperfect Cadence 1/11/1V - V</p> <p>Intervals – the distance between notes</p> <p>Concords/Discords</p> <p>Motif - Short melodic and/or rhythmic idea.</p>

		Be able to <ul style="list-style-type: none"> • Compose music in a popular genre which makes controlled use of musical features and devices. • Discuss and analyse music in detail, using key words and musical terms 		
	2	Unit title: What Makes a Good Song? - continued Students will: Know <ul style="list-style-type: none"> • Typical song structures • Chords and cadences • A variety of textures and intervals • Concorde and discords Understand <ul style="list-style-type: none"> • How hooks, riffs and motifs are used in songs • How to analyse a song and plan their own cover version of an existing song Be able to <ul style="list-style-type: none"> • Compose music in a popular genre which makes controlled use of musical features and devices. • Discuss and analyse music in detail, using key words and musical terms 	Composition of a song	<p>Verse - A section of a song with the same melody and different lyric</p> <p>Chorus - Includes the main hook of the song and will have the same lyrics</p> <p>Middle 8/bridge - Contrasting section in a song, often 8 bars, with new musical material riffs,</p> <p>Fill – breaks up the main groove of the drum beat</p> <p>Intros - First section of a song, often an instrumental</p> <p>Outro - Final section of a song, sometimes called 'coda'</p>
	3	Unit title: Music for Film (Programme Music) Why this? Why now? <p>This unit builds on previous knowledge of the elements of music with a focus on the subtle manipulation of these to suit different on-screen situations. It builds on previous knowledge of texture and chords.</p> <p>Content is presented through the study of several genres of film music</p>		<p>Imitation – a copy of a section of music</p> <p>chromatic movement - movement by semitones</p> <p>dissonance – clashing sounds</p> <p>Cluster chords – groups of notes used together for effect</p> <p>Leitmotifs - A short melody that is associated with a character in a film, play</p>

	<p>Students will:</p> <p>Know</p> <ul style="list-style-type: none">• How Film Music originated and developed• How “Classical Music” has been used in films• How knowledge of how a film music composer creates a soundtrack allows them to create effective film soundtracks.• A variety of textures and intervals• Concorde and discords <p>Understand:</p> <ul style="list-style-type: none">• How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama.• How timing is a crucial factor in the composition and performance of music for film.• How film music can change the viewer’s interpretation of a scene.• How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect. <p>Be able to</p> <ul style="list-style-type: none">• aurally identify a range of different types of film music referring to the elements of music to justify their choices.• Perform more complex leitmotifs and themes from a range of film soundtracks accuracy of pitch and rhythm.• Use storyboards and/or cue sheets to plan an effective film music soundtrack revising and refining ideas through rehearsal.		
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		<ul style="list-style-type: none"> Discriminate between diegetic and non-diegetic film music when watching/listening. Compose an effective musical narrative for a film scene, using appropriate techniques to create an intended effect. 		
	4	<p>Unit title: Music for Film (Programme Music) - continued</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> How Film Music originated and developed How “Classical Music” has been used in films How knowledge of how a film music composer creates a soundtrack allows them to create effective film soundtracks. A variety of textures and intervals Concords and discords <p>Understand</p> <ul style="list-style-type: none"> How music can enhance the visual images and dramatic impact of film and can reflect the emotional and narrative messages of the drama. How timing is a crucial factor in the composition and performance of music for film. How film music can change the viewer’s interpretation of a scene. How to create an effective musical narrative for a film scene, using appropriate techniques to create an intended effect. <p>Be able to</p> <ul style="list-style-type: none"> Aurally identify a range of different types of film music referring to the elements of music to justify their choices. 	Composition of a soundtrack	<p>Sonority –Quality of sound</p> <p>Texture - The layers of sound</p> <p>Dynamics - The loudness of the music.</p> <p>Diagetic - Music that is part of the action in a film/play/TV programme,</p> <p>Nondiagetic - Music that is not part of the action in a film, play or tv show, the characters in the audience cannot hear it.</p> <p>Underscore - When music is played at the same time as the action or dialogue in a film, play or tv</p> <p>Mickey Mousing - When music fits precisely with a specific part of the film, often</p>

		<ul style="list-style-type: none"> Perform more complex leitmotifs and themes from a range of film soundtracks accuracy of pitch and rhythm. Use storyboards and/or cue sheets to plan an effective film music soundtrack revising and refining ideas through rehearsal. Discriminate between diegetic and non-diegetic film music when watching/listening. Compose an effective musical narrative for a film scene, using appropriate techniques to create an intended effect. 		
	5	<p>Unit title: New Directions</p> <p>Why this? Why now?</p> <p>This unit of work takes an in-depth exploration of two of the many various styles, movements and genres of twentieth century music: minimalism and expressionism. Content is delivered through a “minimalism pathway”, focusing on the compositional rhythmic and melodic devices and conventions of minimalist composers and their work.</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> About common trends in twentieth century music such as the use of different tonalities, chromaticism, dissonance and extremes of pitch and dynamics How composers use unusual and experimental timbres, sonorities, sounds and instruments within their work. <p>Understand</p> <ul style="list-style-type: none"> How composers develop compositions from small starting points: motifs/cells or note/tone rows, 		

		<ul style="list-style-type: none"> How these can be extended, developed and varied using musical devices such as augmentation, diminution, retrograde, inversion and retrograde inversion. <p>Be able to</p> <ul style="list-style-type: none"> Explore and use minimalist musical devices in their own performances, improvisations and compositions Compose a structured composition in a 'minimalist' style. 		
	6	<p>Unit title: New Directions – continued</p> <p>Students will:</p> <p>Know</p> <ul style="list-style-type: none"> About common trends in twentieth century music such as the use of different tonalities, chromaticism, dissonance and extremes of pitch and dynamics How composers use unusual and experimental timbres, sonorities, sounds and instruments within their work. <p>Understand</p> <ul style="list-style-type: none"> How composers develop compositions from small starting points: motifs/cells or note/tone rows, How these can be extended, developed and varied using musical devices such as augmentation, diminution, retrograde, inversion and retrograde inversion. <p>Be able to</p> <ul style="list-style-type: none"> Explore and use minimalist musical devices in their own performances, improvisations and compositions Compose a structured composition in a 'minimalist' style. 	Extended task that brings together learning of curriculum content in year 7 – 9: Performance Composition & Improvisation	
	1	Unit title: Introduction to area of study 1: Forms and Devices		binary, ternary and rondo forms

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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

Why this? Why now?

Throughout year 10 students are introduced to each area of study. The Forms and Devices unit reinforces key knowledge of structure and musical devices, a solid understanding of which are required for successful compositions. All units are interlinked and support the performance and composition components of the exam.

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

Introduction to prepared extract 1 – Badinerie

Students will:

Perform in front of others

Class performance of Badinerie drawing out relevant teaching points

Unit title: Unit 2 Composition Introduction

Students will:

Compose e.g. write a melody in a simple structure using devices

Start a composing 'sketch book'

Ensemble performance

Assessment of melody

Short listening test to include basic rhythmic and pitch dictation (separately), and recognition of some devices, elements and instruments

repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, chord progressions

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>Listening exercises to develop notation skills</p> <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p>		
	2	<p>Unit title: Introduction to area of study 4: Popular Music</p> <p>Students will:</p> <p>Develop appraisal skills through more challenging theoretical and aural work:</p> <p>primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms</p> <p>the relationship between melody and chords</p> <p>How to 'describe' a piece using the elements of musical language</p> <p>Introduction to prepared extract 2 – Africa</p> <p>Class performance</p> <p>Incorporating synthesized sounds with vocal work and accompaniment</p> <p>Composing with chords (and melody); also relevant rhythmic ideas - add to composing 'sketch book'</p> <p>Improvisation tasks, both in groups, twos (for 'call and answer' technique) and individually</p> <p>Listening exercises to develop notation skills; aural recognition of the difference between major and minor, and 'perfect' intervals i.e. 4th, 5th, 8ve</p>	<p>Ensemble performance and peer assessment of group work</p> <p>Assessment of chordal work and ideas in composing sketch book</p> <p>Short listening tests, interspersed throughout the project</p>	<p>strophic form, 32 bar song form: verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation</p> <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>

		Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4		
	3	<p>Unit title: Introduction to area of study 2: Music for Ensemble</p> <p>Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) 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> <p>Students will: Compose a short piece (homophonic texture) Extension work: compose a contrasting section which demonstrates imitation between the parts of an ensemble</p> <p>Perform a piece in one of the styles associated with the area of study as a member of an ensemble</p> <p>Listening exercises to develop notation skills and aural awareness Ongoing listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p> <p>Unit title: Introducing Music Performance - Solo Students will: Know how to develop their technical music performance techniques in relation to their singing voice or chosen musical instrument.</p>	<p>Own choice' Ensemble performance</p> <p>Assessment of compositional ideas</p> <p>Short listening tests and activities, interspersed throughout SoW</p>	<p>inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor</p>

		<p>Understand interpretive skills and stylistic qualities relevant to the music material, so that they can use them to improve their technique. Understand how to warm up and rehearse effectively, demonstrating personal management skills</p> <p>Be able to apply the skills they have explored and developed to the rehearsal of a solo piece of music. They must review their own practice, identifying their strengths and areas for development</p>		
	4	<p>Unit title: Introduction to area of study 3: Film Music, with devices and terminology:</p> <p>Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas</p> <p>The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot</p> <p>The effect of audience, time and place, and how to achieve this through use of the musical elements</p> <p>Use of sonority, texture and dynamics to create a mood</p> <p>How to achieve contrasts and develop initial ideas when composing</p> <p>Students will:</p> <p>Performance - select an ensemble / solo piece</p> <p>Compose to a brief (i.e. a piece of film music):</p> <ul style="list-style-type: none"> - creating the situation - achieving contrasts - composing the 'main' theme(s) - developing the material <p>Use music technology to achieve best effect</p> <p>Produce a score / leadsheet</p> <p>Listening exercises to further develop notation skills</p>	<p>Mock Exam 3</p> <p>Ensemble /Solo performance: show back in front of class, or invited audience</p> <p>Assessment of film music composition, with clear targets set for further development and refinement</p> <p>Short listening tests</p>	<p>imitation, chromatic movement</p> <p>dissonance</p> <p>leitmotifs, sonority, texture</p> <p>dynamics</p>

		Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4		
	5	Unit title: Revision Revision of topics from year 10 using different pieces as listening and performing examples Complete free composition project (of choice) and submit Continue to build aural skills through frequent practice Students will: Composition: Start work on a free composition Performance: Work on year 10 performance pieces Listening exercises to further develop notation skills Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4		
	6	Unit title: Revision continued Revision of topics from year 10 using different pieces as listening and performing examples Complete free composition project (of choice) and submit Continue to build aural skills through frequent practice Students will: Composition: Start work on a free composition Performance: Work on year 10 performance pieces Listening exercises to further develop notation skills Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4	Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given) Assessment of composition to WJEC Eduqas criteria. Discussion with learners re. targets, refinement etc. Mock listening exam based on all areas of study	
	1	Unit title: Revisit AOS 1: Forms and Devices - more advanced topics and practical content		Variation form strophic form

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Why this? Why now?

All areas of study are revisited and studied in more depth in preparation for the component 3 listening exam

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

Revisit and revision: Badinerie

Exam techniques: hints and tips
 Building a vocabulary revision list
 Clarifying theoretical points

Students will:

Select final choice of pieces for the practical examination
 Work and rehearse all performances
 Begin work on the piece for the Eduqas Composition set brief
 Continued regular practice on appraising questions in the style of the examination, including comparisons of extracts

Assess performances to WJEC Eduqas criteria when ready

Monitor composition, processes, progress and composition log

Regular listening tests and homework exercises.

imitation,
 pedal,
 canon,
 alberti bass

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Unit title: Revisit area of study 4: Popular Music (with more advanced topic/class/practical content)

Assess composition to brief using Eduqas criteria.

Loops,
 samples,
 panning,

		<p>Bhangra and fusion Loops, samples, panning, phasing, melismatic/syllabic Revisit Africa Exam techniques: hints and tips Building a vocabulary revision list Clarifying all relevant theoretical points</p> <p>Students will: Complete class project - Bhangra Continue work on performance (ensemble and/or solo), recording final performances as appropriate Show back in front of class; feedback and target setting Complete Eduqas set composition: final refinements, production of score/leadsheet and composition log.</p>	<p>Continue to assess performances when ready to Eduqas criteria</p> <p>Regular listening tests and homework exercises</p>	<p>phasing, melismatic/syllabic</p>
	3	<p>Unit title: Revisit Music for Ensemble (with more advanced topic/class/practical content):</p> <p>Polyphonic, layered, round, canon and countermelody Cover all styles not completed in year 10</p> <p>Students will: Revisit free composition (possibly include earlier workings from sketch book) Continued work on performances, recording when appropriate</p>	<p>Mock exam</p> <p>Continue to assess performances to Eduqas criteria Monitor composition</p>	<p>Polyphonic, layered, round, canon countermelody</p>
	4	<p>Unit title: Revisit Film Music:</p> <p>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</p>	<p>All course work is assessed</p>	<p>Special effects, extreme dynamics and tempi, varying time signatures, minimalistic techniques, chromatic and extended harmonies,</p>

		<p>Students will:</p> <p>Complete free composition Complete all performances</p> <p>Complete all coursework</p> <p>Exam practice questions Discuss revision techniques and learner answers – (and how to improve answers and achieve higher marks!)</p> <p>Consolidation of examination techniques and expectations Top tips and revision booklets etc</p>		<p>sustained notes polyphonic textures</p>
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