

## **The Music Curriculum**

At Limehurst, our Music curriculum enables students to engage in a wide range of music making activities that incorporate performing, composing and appraising skills. Through listening to music from around the world, and taking an integrated approach to the subject, students develop their own musical skills and interests that can be further extended through a range of extra-curricular activities that we offer. Putting students at the heart of the subject, we believe that fostering a love for music is best achieved from practical hands-on experience, which can be seen in the wide range of activities that students take part in.

All students study music in years 7, 8 and 9 and can choose to take Music as option in years 10 and 11. We currently offer BTec Tech Award in Music Practice and Edexcel G.C.S.E. Music. We will run one of the courses depending upon the students who choose to study music at key stage 4.

### **Knowledge and Understanding**

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. Pupils should build on their previous knowledge and skills through performing, composing and listening. We ensure that students build up their knowledge and understanding each year through the development of musical concepts that are both consolidated and then extended. In addition to the use of singing and conventional instruments, students also develop their understanding of how to manipulate sounds within musical structures using a range of musical technology.

### **Skills**

At Limehurst students are taught to;

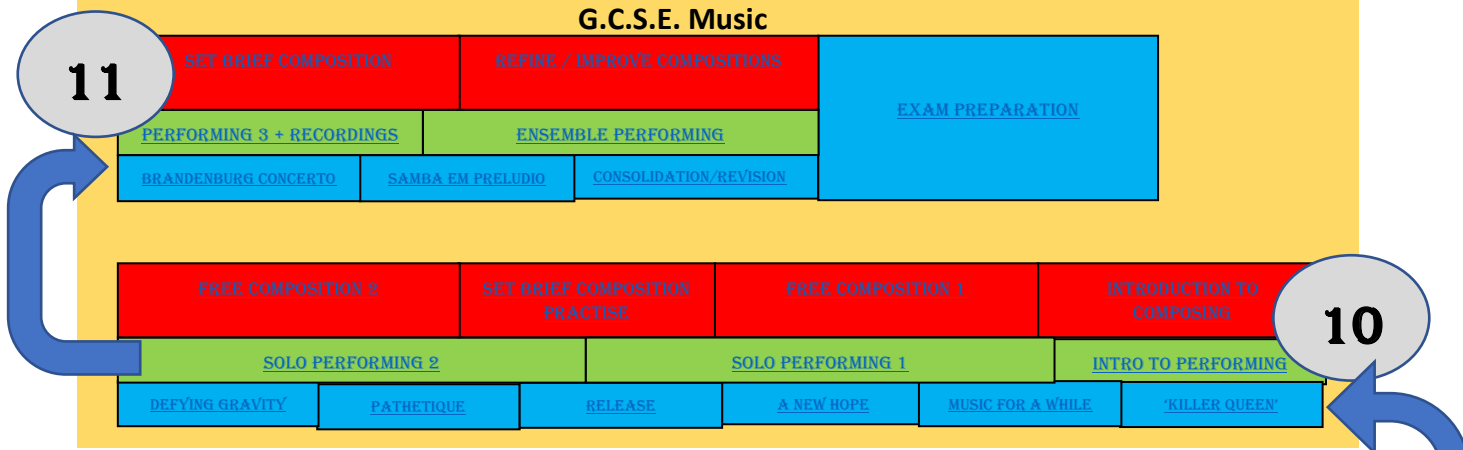
- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.
- develop their ability improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions.
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions.
- identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices.
- listen with increasing discrimination to a wide range of music from great composers and musicians and from other students.
- develop a deepening understanding of the music that they perform and to which they listen, and its history.
- develop the ability to think both critically and creatively.

### **The Future**

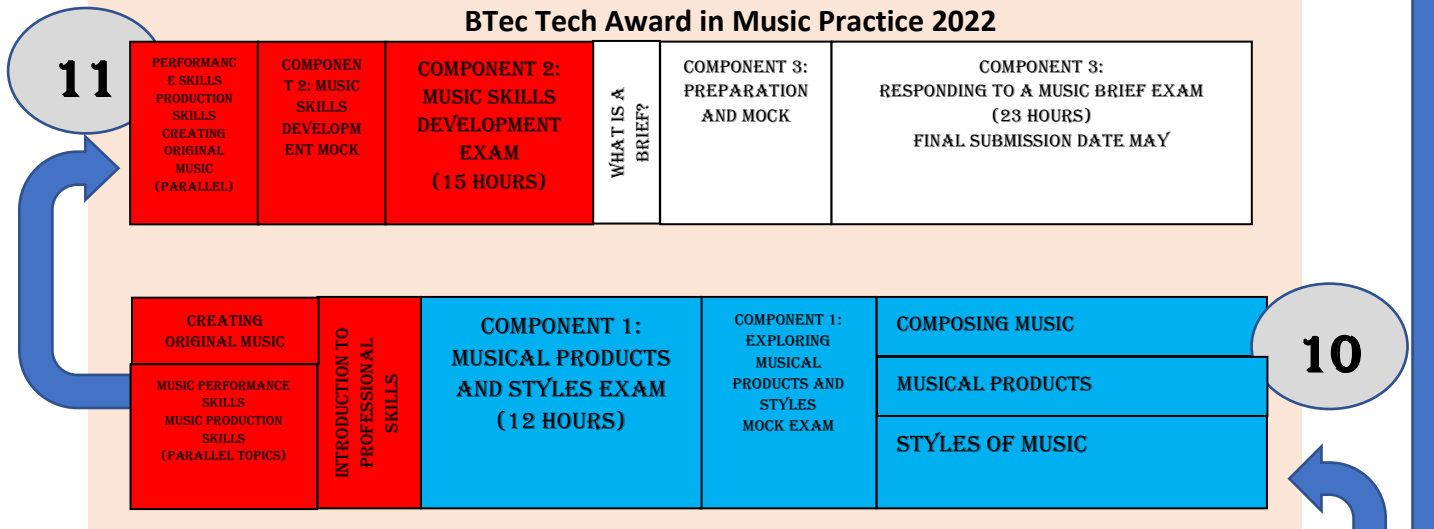
Trough the appreciation of a wide range of musical genres from different places and times as well as mutual respect and understanding, music can help develop emotional intelligence. It also incorporates the use of critical thinking skills with extra creativity that are great assets to have in the place of work. Team-work and group skills are also central to this subject and, along with regular performances and concerts, help develop the self-confidence and presentation skills of students and enable them to be prepared and organised individuals.

# Music Road Map

## G.C.S.E. Music



## BTec Tech Award in Music Practice 2022



- PERFORMING
- COMPOSING
- APPRAISING / KNOWLEDGE

## Year 7 Samba Music (Lighting Fires topic)

### Intent

#### Knowledge Acquired

- Origins of Samba Music
- Importance of listening to others whilst maintaining a musical part.
- How Samba Music can be structured

#### Skills developed

- Ability to maintain a steady beat.
- Ability to maintain a range of independent rhythms, including syncopated rhythms.

#### Understanding

- How rhythms can be combined to create polyrhythms.
- Understand how polyrhythms and Samba music can be performed as a member of a group.
- How to follow visual and audio cues during a samba band performance.
- Understand how music can be grouped in beats
- Understand the importance of beat and listening to others in order to maintain a steady part.

#### Links to previous study (where applicable)

Year 7 pupils have many different experiences of music from primary schools and as such this topic promotes accessibility for all students to start with something that they are more familiar with. Links to use of classroom percussion instruments used in primary schools.

#### Links to future study / wider world (where applicable)

- Structure of music within future topics, particularly Street Cries topic in Year 7 and the Spy Themes topic in Year 8.

### Implementation

#### Number of Lessons: 4

#### Sequence of Lessons

As this is Lighting Fires project, it was decided that the focus would be on practical engagement so there are no written tasks.

1	Rhythm warm-ups and clapping games. Introduction to Samba instruments.
2	Where does Samba originate? Simplified rhythmic parts, linked to words. Build up layers of sound.
3	More complicated Samba rhythms. Controlling Samba Music (use of apito). Sectional breaks.
4	How to start a piece of Samba Music as well as whole ensemble breaks.

#### Main Resources

- Use of Samba percussion instruments
- Teacher prepared Presentations for Warm-up tasks and simplified rhythmic parts and where Samba music originates.

#### Methods of Assessment

Chance for staff to familiarise themselves with the students in the class and for students to develop their confidence among their new peers.

No formal assessment within this topic.

## Year 7 Street Cries

### Intent

#### Knowledge Acquired

- Starting points for Composing
- Purpose of Conducting
- Tempo Dynamics and Ostinato
- Using words to create rhythms
- The Pentatonic Scale
- Introduction to Basic Triad chords
- Development of beat and importance of timing
- Overall musical structures

#### Skills developed

- Ability to maintain a steady beat within a group performance.
- Basic composition skills whilst working in a group.
- Working collaboratively and Co-operatively with others.
- Conducting skills
- Listening / Appraisal Skills

#### Understanding

- How to find stimuli, upon which to base a composition, in the world around us.
- How to combine rhythm, melody and structure (intro and ending) to create a cohesive piece of music.
- How composing within a chosen scale helps create a desired overall effect.
- A range of techniques to perform chords.
- How to integrate an untuned percussion instrument in order to create a rhythmic accompaniment.

#### Links to previous study (where applicable)

Most students would have previously explored performing rhythms in groups during the Lighting Fires topic.

#### Links to future study / wider world (where applicable)

- Structuring music in future topics such as Composing Adverts (Year 7), Spy Themes and The Blues (both in year 8).
- Performing with others (Gamelan Music in Year 8)

### Implementation

#### Number of Lessons: 9

#### Sequence of Lessons

1. Starting points for composing. Listening to Audio Clips 'Pictures at an Exhibition.
2. Introduction to Conducting (Tempo / Dynamics / Ostinato). Words and rhythm.
3. The Pentatonic Scale. Melody Writing.
4. Use of Triads
5. Use of untuned percussion to enhance the music.
6. Overall musical structures (introduction and ending)
7. Interim performance with feedback
8. Pupils response to feedback, making further improvements
9. Final Performance and Student evaluation

#### Main Resources

- Street Cries lesson 1 presentation
- Tuned and untuned percussion.

#### Methods of Assessment

- informal assessments whilst working with each group.
- Use of Verbal Feedback
- Use of topic progress tracker (pupil assessment)
- Interim and final performance (teacher assessment)
- Student Evaluation

#### Use of Assessment Results

- Used primarily as a baseline assessment topic.
- Generate data to support first data collection of the year.

## Year 7 Singing

### Intent

#### Knowledge Acquired

- The diaphragm and how to use it when singing
- Some simple vocal warm-ups
- Musical devices including rounds and ostinato

#### Skills developed

- Singing as part of a group and whole class
- Singing a round.
- Singing separate independent part
- Using the diaphragm to help sustain phrases
- Using the diaphragm to help change dynamics (expression)

#### Understanding

- How correct breathing technique helps with voice projection and pitch.
- How good posture helps with breathing.
- How certain songs can be performed as rounds and with repeated patterns.
- How to break down a simple nursery rhyme in order to teach it to a small group.

#### Links to previous study (where applicable)

- Links with structure in Samba Music and Street Cries topic.
- Most students will have done some form of singing at primary schools.

#### Links to future study / wider world (where applicable)

- Structuring music in future topics such as Composing Adverts (Year 7), Spy Themes and The Blues (both in year 8).
- Year 8 singing topic.

### Implementation

#### Number of Lessons: 4

#### Sequence of Lessons

1	Know what is meant by round and ostinato. Learn 'Frere Jacques' and 'Canoe Song'.
2	Understanding the diaphragm. Part singing of 'Bottle of Pop'. Introduce melody 'The Circle of Life'
3	Vocal warm-ups. The Harmony of 'Circle of Life'.
4	Final performance and assessments

#### Main Resources

- Pupil booklet containing song words.
- Backing for 'The Circle of Life'

#### Methods of Assessment

- Progress Tracker at the start and end of the topic.
- End of topic teacher assessment with student response.
- Verbal feedback given (in pupil books)

#### Use of Assessment Results

- Generate data to support first or second data collection of the year.

## Year 7 Elements of Music

### **Intent**

#### **Knowledge Acquired**

- Knowledge and Understanding of the Elements of Music
- Introduction to basic keyboard skills
- Basic structures when composing.
- Textures

#### **Skills developed**

- Composition skills whilst focusing on manipulating a range of musical elements.
- Appraisal skills (whilst watching a range of adverts)
- Peer assessment skills.
- Basic Technology skills (use of garageband)

#### **Understanding**

- How musical elements can be combined to create music.
- How music be used expressively to support video
- How to recognise a range of musical features in recorded music

#### **Links to previous study (where applicable)**

- Street Cries topic. (appraisal skills, composition skills and Elements discussed)

#### **Links to future study / wider world (where applicable)**

- Composing skills linked to future composition topics, in particular, Spy Themes and The Blues
- Use of ICT (The Blues and Gamelan Music)
- Appraisal skills and wider listening (Spy Themes, The Blues)

### **Implementation**

#### **Number of Lessons:** 5

#### **Sequence of Lessons**

1. Introduction to Keyboard skills and the Elements of Music.
2. Watching adverts (appraisal / wider listening) Compose music for advert using garageband.
3. Finish composition. Peer assessment
4. Texture (Monophonic, homophonic, polyphonic)
5. Creating a backing / harmony part to the advert.
6. Peer assessment activity.

#### **Main Resources**

- Pupil booklet 'The Elements of Music'.
- Adverts Powerpoint.
- Adverts for students to compose to
- Garageband

#### **Methods of Assessment**

- Progress Tracker at the start and end of the topic.
- Student written evaluation.
- Student peer assessment
- Verbal feedback given (in pupil books)

#### **Use of Assessment Results**

- Generate data to support second data collection of the year.

## Year 7 Class Band

### Intent

#### Knowledge Acquired

- Pitch and staff notation
- Rhythm and staff notation
- Clefs
- Time signatures
- How to produce a sound
- Reading Music
- Purpose of the conductor

#### Skills developed

- Ability to play a woodwind or brass instrument
- Performing within a group situation (wind band)
- Finger memory
- Performing a solo

#### Understanding

- How a range of different woodwind and brass instruments can perform together
- How to use staff notation to read and perform a piece of music
- Understand the social expectations of perform to an audience both solo and as a member of a group

#### Links to previous study (where applicable)

This topic rotates across the year group due to the availability of instruments. Therefore, pupils will receive this topic at different times throughout the year so previous learning might vary from class to class.

- Elements of Music
- Street Cries (looking at conducting)

#### Links to future study / wider world (where applicable)

- Rock Group workshops – working in musical groups (start of year 9)
- Elements of music
- Street Cries

### Implementation

**Number of Lessons:** 13

#### Sequence of Lessons

1-2	1/2 Taster sessions on woodwind and brass instruments
3	Setting up instrument / making a sound
4	Introducing to staff notation and playing the first five notes (lesson 1 booklet)
5	Half notes (lesson 2 pupil booklet)
6	Whole notes. Key signature (lesson 3 booklet)
7	Fermata and playing in harmony (lesson 4 booklet)
8	Dynamics (practise pieces (lesson 5 booklet)
9-12	Preparing for performance / working on solos
13	Performance

#### Main Resources

- Range of Woodwind and Brass instruments
- 2 class teachers
- Backing tracks (available online for practising at home)
- Class band student booklet

#### Methods of Assessment

- Progress tracker (student self assessment)
- Teacher formative assessment
- Student End of topic evaluation

#### Use of Assessment Results

- Generation of data to support data collection.
- Identify students who demonstrate particular interest or strengths to target instrumental lessons.

## Year 8 Spy Themes

### Intent

#### Knowledge Acquired

- Developed understanding of using an ostinato and a drone to create a musical backing.
- How musical elements can be combined to create an overall atmosphere.
- Melody patterns to develop ideas.
- Structure – introduction / ending and Binary, Ternary and Rondo Form.
- Scales – Major, minor and modes.

#### Skills developed

- Composition Skills – structuring and developing musical ideas.
- Performing skills – in pairs
- Self-Evaluation skills
- Musical appraisal skills – starter task and comprehension task

#### Understanding

- How melody patterns can be used to extend melodic ideas.
- How structure and repeated sections can be used to develop and extend compositions.
- How writing within a chosen key (Dorian mode) can help achieve a desired effect.\
- The importance of listening carefully to others when performing as a pair in order to improve timing.

#### Links to previous study (where applicable)

- Street Cries topic – Structures / scales
- Elements of Music topic

#### Links to future study / wider world (where applicable)

- The Blues topic (composing skills – structure / appraisal skills)
- Gamelan Music (appraisal and musical structures)
- Variations (Composing topic – development of musical ideas using notation / appraisal skills)
- Writing a pop song (Use of musical structures to develop ideas)

### Implementation

**Number of Lessons:** 12

#### Sequence of Lessons

1	Listening task – Atmosphere. Use of ostinato and drone.	7-8	Larger musical structures (Binary, Ternary and Rondo)
2-3	Intro to melody patterns. Compose 2 melodies (section A). Peer assessment	9	Intro and ending. Self-evaluation (target setting)
4	Choose melody pattern and listening / discussion task.	10	Using assessment criteria to prepare for assessment
5	Composing 2 more melodies (Section B)	11	Final performance / assessment
6	Scales and modes.	12	Student Evaluation and comprehension (May be done as homework)

#### Main Resources

- Keyboards / computers with garageband for pupils to record final performance.
- Audio files for introduction lesson
- Pupil booklets

#### Methods of Assessment

- informal assessments whilst working with each group.
- Use of Verbal Feedback
- Use of topic progress tracker (pupil assessment)
- Peer and self-assessments
- Teacher's final performance assessment
- Student Evaluation and Comprehension

#### Use of Assessment Results

- Feed into year 8 first data collection (performance / composing and appraisal)



## Year 8 Singing

### Intent

#### Knowledge Acquired

- Consolidation of melody patterns
- Development of musical structures (Verse / chorus / bridge)
- Tonic So Fah (scales)
- Importance of vocal warm-ups
- Melody verses Harmony

#### Skills developed

- Projecting the Voice
- Using the diaphragm to help project and sing in phrases
- Singing within a group (in unison and in harmony)
- Working collaboratively on a simple harmony performance task.

#### Understanding

- How breathing correctly improves both projection and pitch.
- How good posture helps with breathing
- How notes sung together produce a harmony part
- How different intervals produce different effects
- Understand the importance of making a positive contribution to group singing so that the performance as a whole improves.

#### Links to previous study (where applicable)

- Street Cries topic – Structures / scales
- Spy Themes – scales
- Year 7 Singing topic

#### Links to future study / wider world (where applicable)

- Year 9 Composing a pop song
- Year 9 Rock group workshop (singing part)

### Implementation

**Number of Lessons:** 4

#### Sequence of Lessons

1	Verse / Chorus form. Listening task (We are the Champions)
2	The diaphragm. The tonic So Fah. Learn the melody of 'We Are the Champions'.
3	Melody and Harmony (Group performance then learn harmony of 'We Are the Champions'.
4	Final performance of 'We Are the Champions' in groups – melody / Harmony.

#### Main Resources

- Audio file of 'We Are the Champions'
- Year 8 Singing pupil booklet

#### Methods of Assessment

- Pupil progress tracker (baseline)
- Group performance
- Final Teacher assessment

#### Use of Assessment Results

- Feed into year 8 first data collection (performance skills)

## Year 8 Gamelan

### Intent

#### Knowledge Acquired

- Where does Gamelan Music come from?
- Musical structures (Linear vs cyclic)
- Instruments used in Gamelan Music
- The purpose of musical parts in Gamelan Music.
- The slendro scale.
- How to edit and manipulate midi parts using Garageband.

#### Skills developed

- Composing in the style of a Lancaran
- Working in groups to arrange and perform a Lancaran
- Whole class performance skills
- Appraisal skills – structured comparison of Gamelan music
- Use of software (Garageband) to edit midi files

#### Understanding

- The importance of listening carefully to other players whilst maintaining an independent part.
- The importance of maintaining a steady beat.
- How different gamelan parts combine to create the overall effect of gamelan music.
- Understand that gamelan music has a cyclic structure and that all parts link to the Balungan (core melody) with some parts supporting this and others decorating it.

#### Links to previous study (where applicable)

- Street Cries topic (year 7) and Spy Themes (year 8) – Structures / scales / appraisal skills
- Street Cries composing and perform skills

#### Links to future study / wider world (where applicable)

- Music from other cultures (Indonesia)
- The Blues (use of Garageband) and composition / appraisal skills)

### Implementation

**Number of Lessons:** 14

#### Sequence of Lessons

1	Listening task – Comparing three pieces of Gamelan Music	8	Rehearsing in Groups.
2	The structure of a Gamelan (cyclic vs linear) Slendro Scale.	9	Interim performance.
3	Intro to parts and instruments. Whole class teaching of Layer 1 of Lancaran Cobowo.	10	Responding to feedback
4	Consolidate layers 1, adding layer 2.	11	Final Performance and Assessment
5	Consolidate previous parts, adding layer 3 and solo Saron part.	12-13	Using Garageband to manipulate and edit a Lancaran.
6	Solo work – Composing a Balungan	14	Student Evaluation (could be done for homework)
7	Group work – Choosing Balungan and arranging a Lancaran		

#### Main Resources

- Pupil booklets / Tuned percussion / New Music Matters books / Audio files

#### Methods of Assessment

- informal assessments (verbal feedback) whilst working with each group.
- Use of topic progress tracker (pupil self-assessment)
- Interim assessment with teacher feedback
- Final performance teacher assessment
- Student Evaluation
- Teacher assessment of ICT task

#### Use of Assessment Results

- Feed into year 8 first data collection (performance / composing and appraisal)

## Year 8 The Blues

### Intent

#### Knowledge Acquired

- The origins of Blues Music.
- The structure of the 12 Bar Blues
- The use of melody and fill over the 12 Bar blues
- Major / Minor / Blues scale
- Improvisation
- Use of Garageband to compose a 12 Bar Blues.
- The development of Blues Music.
- Call and response.

#### Skills developed

- To play triad chords on keyboards in time with a partner / class.
- Perform the Walking Bass in time with the 12 bar blues.
- Play a number of scales using the correct fingering.
- Improvising using an increasing number of notes from the Blues Scale.
- Listening / Appraisal skills.
- Writing Lyrics within a given musical structure (AAB Melody pattern)
- Composing skills (12 bar blues) + use of Garageband to compose a 12 Bar melody + improvisation.
- Performing as a member of a group.

#### Understanding

- That historical and social factors affect the way music develops.
- How to combine features used in Blues Music to create a coherent composition.
- How to recognise musical features within recorded and live music.
- The purpose of scales and rhythm to give a piece of music it's overall effect.
- How to use structure to develop musical ideas.

#### Links to previous study (where applicable)

- Street Cries topic (year 7) and Spy Themes / Gamelan (year 8) – Structures / scales / appraisal skills

#### Links to future study / wider world (where applicable)

- Rock Group workshops (performing in groups)
- Variations (Composing skills)
- Composing a Pop Song (Lyrics / structures)

### Implementation

**Number of Lessons:** 14

#### Sequence of Lessons

1	Origins of Blues Music. Listening / Appraisal task.	8	Improvisation
2.	Playing chords (triads). Learning 12 Bar Blues.	9	Appraisal – Bessie Smith listening task.
3.	Development of Blues Music.	10-11	Writing lyrics and melody using the Blues Scale.
4.	The Walking Bass.	12-13	Composing 12 Bar Blues using Garageband.
5	Performing Walking Bass with 12 bar blues.	14-15	Group composition / rehearsal of 12 bar blues.
6	Scales (major / minor / blues). Short composition.	16-17	Making improvements and final performance
7	Composing within a chosen scale.	18	Student self-evaluation

#### Main Resources

- Pupil booklets / Keyboards / Computers with Garageband / Range of audio files / teacher presentations.

#### Methods of Assessment

- informal assessments (verbal feedback) whilst working in pairs/groups.
- Use of topic baseline and progress tracker (pupil self-assessment)
- Summative assessments following lyrics, Garageband written tasks.
- Interim assessment with teacher feedback.
- Final performance teacher assessment
- Student Evaluation

#### Use of Assessment Results

- Feed into year 8 end of year data collection (performance / composing and appraisal)
- Used for deciding groups for Rock Group workshop.

## Year 9 Rock Group Workshops

### Intent

#### Knowledge Acquired

- Know and understand beats per bar.
- Know the importance of timing when performing as a group.
- Know and understand time signatures (simple and compound).
- Knowledge surrounding bass guitar, keyboard or drum kit.
- Basic staff notation, including the use of chord symbols.
- Recap of Major and Minor and the effects created by these.
- A number of chord shapes on keyboard and individual notes on the bass guitar.

#### Skills developed

- To maintain an independent part whilst playing whole class rhythm.
- To play a number of triad chords.
- To hold the bass guitar correctly, play required notes using the fingers.
- To be able to read and play a number of chord sequences.
- To develop the ability to play multiple rhythms simultaneously in order to play the drum kit.
- To be able to play a piece in compound time.
- To recognise a given chord sequence in recorded music.
- Work as a group to perform a chosen piece of music using a number of musical instruments.

#### Understanding

- To understand how the separate parts of the drumkit are used to create a rhythmic accompaniment.
- To understand how instrumental parts can fit together in order to create a rock band.
- How to take a role within a rock group.

#### Links to previous study (where applicable)

- The Blues (group work performance / use of 12 bar blues)
- Gamelan Music (Group work task)

#### Links to future study / wider world (where applicable)

- Composing a Pop Song
- Ensemble performance at KS 4 (G.C.S.E.) BTec performance unit assignment 2

### Implementation

**Number of Lessons:** 14

#### Sequence of Lessons

1	The basic drum beat.	8	Playing in compound time.
2.	Introduction to Bass and keyboard.	9	Group performance and listening task.
3.	Group performance of simple 2 bar sequence.	10	Group rehearse of song to perform as a band.
4.	F chord added. 2 bar chord sequence.	11	Interim group performance and feedback.
5	Use of 'fills' and the introduction of C Major.	12	Rehearsal whilst making improvements.
6	Group performance of 4 bar (3 chord) sequence.	13	Student self-evaluation
7	Reggae style.		

#### Main Resources

- Pupil booklets / Keyboards / bass guitars / drum kits / audio files.

#### Methods of Assessment

- informal assessments (verbal feedback) whilst working in groups.
- Teacher to look at instrument specific skills as well as overall musical ability.
- Use of topic baseline and progress tracker (pupil self-assessment)
- Interim assessment with teacher feedback.
- Final performance teacher assessment
- Student Evaluation

#### Use of Assessment Results

- Feed into year 9 first data collection
- Used to discuss possibility of Music Option at Key Stage 4.

## Year 9 Variations

### Intent

#### Knowledge Acquired

- Develop the knowledge of the use of staff notation.
- How elements can be manipulated to create variations on a theme.
- Know a range of musical vocabulary and features.
- Simple duple and simple triple time.
- The use of a ground bass
- How to use Sibelius to create printed music.
- How to create melodies from triad chords.
- Steps, Leaps and passing notes.
- The use of passing notes.
- Use of expression (including dynamics, and articulation).
- Development of musical structures.

#### Skills developed

- Listening skills when listening to recorded music to recognise musical features.
- Use of chords to create and develop melodies and harmonies.
- Use of staff notation to compose a series of variations.
- Peer assess the work of others based on assessment criteria.
- Use of notation software (Sibelius or online software – Noteflight)

#### Understanding

- How existing themes can be manipulated and changed to create new variations.
- How a ground bass can be used to support a range of variations on a given theme.
- How to create a melody from a chord sequence.
- How to use passing notes to further develop a melodic line.
- How to use dynamics, articulation and tempo markings to improve the expression of music.
- How to present a composition using notation software,

#### Links to previous study (where applicable)

- Composing Skills – The Blues, Spy Themes
- Listening Skills – The Blues

#### Links to future study / wider world (where applicable)

- Composing a Pop Song (Lyrics / structures)
- Composing at KS4 (melody writing / use of harmony / expression)

### Implementation

**Number of Lessons:** 11

#### Sequence of Lessons

1	Recognise musical features in recorded music.	6	Using rhythm to develop chord note melodies.
2.	Listen to Pachelbel's Kanon. Intro to Sibelius.	7-8	Chord note to further develop variations.
3.	Use of Sibelius to record a ground bass.	9	Peer assessment task.
4.	Using chords to create a melody.	10	Making final improvements following assessment.
5	Use of Sibelius to create 2 chord note melodies.	11	Self-Evaluation

There are also many extension tasks and opportunities for MAVA students to develop their skills even further to the tasks outlined above.

#### Main Resources

- Pupil booklets
- Computers with Sibelius
- Audio files

#### Methods of Assessment

- informal assessments (verbal feedback) whilst working in pairs.
- Use of topic baseline and progress tracker (peer-assessment)
- Final performance teacher assessment
- Student Evaluation

#### Use of Assessment Results

- To help with grouping for KS4 music and deciding most appropriate course (BTec or G.C.S.E.)
- Feed into the final data collection for Year 9

## Year 9 Composing a Pop Song

### Intent

#### Knowledge Acquired

- Instrumentation used in a contemporary pop song.
- Verse, Chorus, Bridge, Intro and Outro.
- Use of Key when composing
- Primary and Secondary Triads
- Use of a Dominant 7<sup>th</sup> chord.
- Melody Writing
- Use of garageband / Sibelius to create a pop song.

#### Skills developed

- Listening / appraising skills when listening to a range of 'popular' songs.
- To play a number of chords using keyboards, guitars, or ICT.
- Composing skills (creating a chord sequence)
- Writing lyrics for a song using structures (verses, chorus and Middle 8)
- Use of ICT to create a chord sequence and backing.
- Use of ICT to record lyrics or melody.

#### Understanding

- How to use structures to develop and extend a musical idea.
- How to make use of chords within a given key.
- How chords relate to a given key.
- How to capture composition ideas using computer software.
- How to improvise over a chord sequence.

#### Links to previous study (where applicable)

- Composition skills / Structures (Variations, Blues Music, Spy Themes)
- Use and knowledge of chords (Rock Group workshops)
- Contextual links (Rock Group workshops)

#### Links to future study / wider world (where applicable)

- Composing at Key Stage 4 (Unit 4 BTEC Level 1/2 First Award and G.C.S.E. Composing)

### Implementation

**Number of Lessons:** 14

#### Sequence of Lessons

1	Structures used in pop songs (listening task)	8	Improvisation or rap task.
2.	Choosing chords for the verse .	9	Creating an intro and outro.
3.	Writing lyrics to fit with chords + rhyming pattern	10	Composing a bass riff.
4.	Chords for the chorus.	11-13	Sequence these parts in garageband / Sibelius
5	Writing lyrics for the chorus.	13	Expression and presenting the composition
6	Writing lyrics for verses 2 and 3.	14	Student Evaluation and Feedback
7	Making up a Middle 8 / Modulation (Challenge)		

#### Main Resources

- Pupil booklets
- Keyboards
- Computers with Garageband and Sibelius
- Audio files.

#### Methods of Assessment

- informal assessments (verbal feedback) whilst working in groups.
- Use of topic baseline and progress tracker (pupil self-assessment)
- Final presentation teacher assessment
- Student Evaluation

#### Use of Assessment Results

- Feed into year 9 final data collection
- Used to inform teaching at Key Stage 4.

## GCSE Music – Component 1: Performing

### Intent

#### Knowledge Acquired

- The requirements of Component 1: Performing.
- The schedule for practising pieces, performances and recordings across the two years.
- The assessment criteria for both solo performing, ensemble performing and the component as a whole.
- Where to find appropriate pieces of music.
- Instrumental specific knowledge.

#### Skills developed

- 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.
- Instrumental specific techniques.
- Perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music.
- Performing both a solo and as an ensemble.

#### Understanding

Pupils should understand the following as appropriate to their chosen performance

- Performing from a score. A score can mean staff notation or written instructions for the playing of a piece of music. Students should learn the importance of attention to intonation, tuning, and accuracy of pitch and rhythm when performing from a score. They should work on their instrumental tone and technique and ensure that they observe all performance directions for phrasing, articulation, dynamics and tempo. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style.
- When performing from a score, students should understand the contextual influences affecting the composition of the pieces they are performing, including the composer's intentions regarding the venue and nature of the performance, and any important cultural influences relating to the composition of the piece.
- Students who choose to improvise should learn to play the music accurately and go on to exploit and develop its potential. They should pay attention to intonation, tuning, coherence and to structure generally. They should work on their instrumental tone and technique and demonstrate their ability to shape the music effectively. They should also recognise the importance of fluency and ensure that the overall outcome is effective in terms of communication, interpretation and style, for example with jazz music.
- Performance of a live part over a pre-recorded/sequenced backing track. If choosing this approach, students must play the live part, and it is only this live part that will be assessed during their performance. This final part must be performed in real time. Students are not permitted to edit their sequenced recordings after their live performances.
- For rapping (similar to vocal performances) students should demonstrate clarity of diction, secure breath control, tonal contrast and some extended vocal techniques. Students choosing to beatbox should create a variety of contrasting timbres and demonstrate effective control of rhythm.
- Students may choose to perform by the oral tradition that does not fall under solo improvisation or traditional performances. In this context, oral tradition means material and tradition transmitted orally from one generation to another, often taking the form of folktales, ballads, songs, or chants.
- Students may perform their own compositions when supported by a score with sufficient performance detail to assess the accuracy of pitch and rhythm.

#### Links to previous study (where applicable)

- Performance opportunities at key stage 3.
- Any gradings that students might have taken in the past.

#### Links to future study / wider world (where applicable)

- Final Recording of ensemble and solo performances.
- Preparing for performances as a musician or taking future instrumental exams.
- Auditioning for college / university

## Implementation

Most of the preparation for this component will take place outside of normal music lessons as illustrated below.

### INTRODUCTION TO PERFORMING

**Number of weeks:** 7

1	Introduction to performing component.
2 – 6	As personal study, students practise and prepare a piece of music to perform solo to the rest of the class.
7	Students perform to the class and are introduced to the assessment criteria. (peer assessments)

### SOLO PERFORMING 1

**Number of weeks:** 12

1	Teacher led class discussion of assessment criteria and difficulty levels.
2 – 6	As personal study, students practise and prepare a solo piece of music to perform. Where possible, students will have discussed with instrumental tutors most appropriate pieces to prepare based on the current ability of the student and the difficulty levels booklet.
7	Interim performance to class teacher
8-11	Individual practise.
12	Teacher explains rubric that students should say for each performance. These performances will be recorded to build up student confidence in these situations.

### SOLO PERFORMING 2

**Number of weeks:** 12

1	Teacher led class discussion of previous performance task and preparation for the next.
2 – 6	As personal study, students practise and prepare a solo piece of music to perform. Where possible, students will have discussed with instrumental tutors most appropriate pieces to prepare based on the current ability of the student and the difficulty levels booklet.
7	Interim performance to class teacher
8-11	Individual practise.
12	These performances will be recorded to build up student confidence in these situations.

### SOLO PERFORMING 3

**Number of weeks:** 12

1	Reminder of component requirements for both solo and ensemble pieces.
2 – 6	Pupils to find suitable pieces that could be performed as part of an ensemble later in the year. This should be in consultation with class teacher and instrumental tutors if possible. Pupils to prepare either a third solo pieces or to work further on pieces from last year.
7	Interim performance to class teacher
8-11	Individual practise and preparation.
12	These performances will be recorded in line with Edexcel assessment regulations.

### ENSEMBLE PERFORMING

**Number of weeks:** 10

1	Class discussion and individual tutorials to ensure that all ensemble performances will meet the component requirements.
2 – 9	Pupils to rehearse and prepare their ensemble performance pieces. This is likely to require extra rehearsal time in both lessons as well as after school and lunch times.
10	Final performances which will be recorded.



### **Main Resources**

- Printed copies of scores used.
- Audio backing tracks or accompaniments for our pianist to play if necessary.
- Recording studio space and time
- Levels of difficulty booklets or each student (instrument specific)
- Component requirements
- Performing Assessment Criteria

### **Methods of Assessment**

- Regular feedback to students following interim and final performances, allow students to reflect on their performance and make progress over the two-year course.
- Students are encouraged to self-assess in line with assessment criteria throughout the course.
- Each performance is teacher assessed in line with Edexcel assessment criteria.
- Each student must complete a solo performance and performance as a member of an ensemble. these should be recorded and then moderated by Edexcel. (30% weighting of the course)

### **Use of Assessment Results**

- Feeds into student data collection.
- Results to produce gap analysis that will inform future planning and selection of other pieces to perform.
- Used to generate predicted grades.
- Assessments sent to Edexcel for moderation and used to determine overall final grade.

## GCSE Music – Component 2: Composing

### Intent

#### Knowledge Acquired

- The requirements of Component 2: Composing.
- Difference between free composition and set brief composition.
- Melody writing (conjunct / disjunct / repeated notes / sequence / imitation)
- Chords (primary, secondary, dominant 7ths, sus chords)
- Use of Harmony (adding chords to melody)
- Major / Minor
- How to construct a chord sequence
- Circle of 5ths
- Key
- Improvisation
- Structure
- Rhythm
- Note values and Time Signatures
- Use of notation software (Sibelius / Garageband)
- How to explore creative stimuli to meet a brief.
- The assessment criteria for composing a free composition and to a brief set by Edexcel.

#### Skills developed

- Composing using a wide range of musical elements (see knowledge)
- Composing using music notation software.
- How to develop and shape musical ideas
- Appraisal skills (Identify musical features within a range of musical genres)
- Self-evaluation skills.
- Critical thinking skills.
- Create thinking skills to meet a set brief.
- 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.
- Methods of notating composition scores, including:
  - Staff notation
  - graphic notation
  - written accounts.

#### Understanding

- How to apply the assessment criteria to student compositions and to reflect upon their own compositional methods.
- To consider a wide range of musical styles and traditions, including the set works when choosing what to compose.
- How to combine a wide range of musical elements to increase the expressive qualities of compositions.
- How to use elements of music to help the process of developing compositional ideas, in particular musical structures, sequences, repeated patterns and rhythms and key.
- The differences between a free composition and composing to a set brief.

#### Links to previous study (where applicable)

- Composition tasks at key stage 3.
- Component 3: Appraisal. Musical knowledge of different genres styles and methods as well as different aspects of music theory learnt when studying all of the set works.

#### Links to future study / wider world (where applicable)

- Composition at college / university where applicable.

## Implementation

### INTRODUCTION TO COMPOSING

**Number of lessons:** 8

#### Sequence of lessons

1	Component 2 overview. Elements of Music + Staff notation review.
2	Time signatures and rhythms.
3	Melody writing
4	Reminder of Sibelius
5	Harmony – adding chords to a melody
6	Using chords to create a melody
7	Developing ideas and sequencing
8	Musical structures

### FREE COMPOSITION 1

**Number of lessons:** 17

#### Sequence of lessons

1	Introducing Free composition 1 and assessment criteria. Discuss possible starting points.
2 – 8	Students work independently on their composition. Teacher to monitor progress and support as required.
9	Review / discussion of composition (student and teacher)
10 - 13	Students work independently on their composition. Teacher to monitor progress and support as required.
14	Adding instrumental specific techniques and expression to compositions.
15	Self-assessment of composition.
16	Making further improvements / adjustments
17	Submission of composition

### SET BRIEF COMPOSITION PRACTISE

**Number of lessons:** 15

#### Sequence of lessons

1	Look at previous set brief tasks. Discuss these in relation to the assessment criteria
2 – 8	Students choose a set brief from the ones given and compose independently. Teacher to monitor progress and support as required.
9	Review / discussion of composition (student and teacher)
10 – 12	Students work independently on their composition. Teacher to monitor progress and support as required.
13	Self-assessment of composition.
14	Making further improvements / adjustments
15	Submission of composition

### FREE COMPOSITION 2

**Number of lessons:** 15

#### Sequence of lessons

1	Students choose another starting point for a free composition.
2 – 8	Students work independently on their composition. Teacher to monitor progress and support as required.
9	Review / discussion of composition (student and teacher)
10 – 12	Students work independently on their composition. Teacher to monitor progress and support as required.
13	Self-assessment of composition.
14	Making further improvements / adjustments
15	Submission of composition

## SET BRIEF COMPOSITION PRACTISE

**Number of lessons:** 15

### Sequence of lessons

1	Set briefs from Edexcel are introduced to the students. Students to consider these and to choose one and come up with some ideas over the couple of weeks.
2 – 8	Students compose independently. Teacher to monitor progress and support as required.
9	Review / discussion of composition (student and teacher)
10 – 12	Students work independently on their composition. Teacher to monitor progress and support as required.
13	Self-assessment of composition, including set brief criteria.
14	Making further improvements / adjustments
15	Submission of composition.

## REFINE / IMPROVE COMPOSITIONS

**Number of lessons:** 15

### Sequence of lessons

1	With teacher support, students choose two of their compositions (set brief composition being one). These will be submitted as course work to Edexcel for moderation.
2 – 8	Students review and make improvements to their compositions, considering the assessment criteria and what they might have learnt on the course since they first composed the piece.
9	Review / discussion of composition (student and teacher)
10 – 14	Students work independently on their composition. Teacher to monitor progress and support as required.
15	Submission of compositions and completion of declaration forms.

### Main Resources

- Sibelius / Garageband / Ableton / Logic
- Starting points for compositions
- Past set brief papers
- Set brief composition paper (released by Edexcel in September Year 11)
- Student composition / theory pack
- Component 3 requirements and assessment criteria for students.

### Methods of Assessment

- Regular discussion with students regarding composition ideas and strategies.
- Students are encouraged to self-assess in line with assessment criteria throughout the course.
- Each composition is teacher assessed in line with Edexcel assessment criteria.
- Each student must complete two compositions: one free composition and one to a set brief set by Edexcel at the start of year 11. .
- A printed score or written commentary along with an audio recording of each composition is sent to Edexcel for moderation. (Both compositions amount to 30% weighting of the course)

### Use of Assessment Results

- Feeds into student data collection.
- Student self-assessments and teacher assessments are used to provide a gap analysis and link to future planning.
- Used to generate predicted grades.
- Assessments sent to Edexcel for moderation and used to determine overall final grade.

Year 10 GCSE Music  
Star Wars Episode IV: A New Hope Main Title Theme / Blockade Runner

**Intent**

**Knowledge Acquired**

- AOS 3: Music for Stage and Screen.
- The following musical elements as they relate to Star Wars Episode IV: A New Hope Main Title / Blockade runner
  - i. Context
  - ii. Structure
  - iii. Rhythm, Metre, Tempo
  - iv. Melody
  - v. Performing Forces
  - vi. Texture
  - vii. Harmony and Tonality

**Skills developed**

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar pieces of music.

**Understanding**

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular ‘Defying Gravity’.

**Links to previous study (where applicable)**

- General listening tasks at key stage 3.

**Links to future study / wider world (where applicable)**

- Component 1: Set works within all four Areas of Study. In particular, ‘Defying Gravity’.
- Year 11 Consolidation. Exam Preparation.

**Implementation**

**Number of Lessons: 8**

**Sequence of Lessons**

1	Introduction to Star Wars. Context / Terminology / Structure.
2.	Performing Forces / Melody.
3	Texture / Harmony
4	Tonality / Tempo, rhythm and Metre
5	Wider Listening class discussion – ET (‘Flying Theme’) & Lord of the Rings (‘Prophecy’ & ‘Concerning Hobbits’)
6	Wider Listening ‘Dear John Letter’. Homework Task.
7	Homework feedback.
8	End of Unit Test

**Main Resources**

- Star Wars presentation
- Audio Files – Star Wars IV ‘Main Theme / Rebel Blockade’, ‘Flying Theme’, ‘Prophecy’, ‘Concerning Hobbits’
- Pupil PDF document
- Test

**Methods of Assessment**

- End of Unit Test consisting of Section A short questions and a wider listening task.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

**Use of Assessment Results**

- Feed into Year 10 data collection 1.
- Results to produce gap analysis that will inform future planning.

## Year 10 GCSE Music

### L Van Beethoven: 1<sup>st</sup> Movement from Piano Sonata No.8 in C Minor 'Pathetique'

#### Intent

##### Knowledge Acquired

- Component 3 AOS 1: Instrumental Music 1700 - 1820.
- The following musical elements as they relate to 1<sup>st</sup> Movement from Piano Sonata No. 8 in C Minor 'Pathetique'.
  - i. Context
  - ii. Structure, in particular Sonata Form
  - iii. Rhythm, Metre, Tempo
  - iv. Melody
  - v. Performing Forces
  - vi. Texture
  - vii. Harmony and Tonality

##### Skills developed

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar pieces of music.

##### Understanding

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular other, more traditional pieces written in Sonata Form.

##### Links to previous study (where applicable)

- Star Wars a New Hope
- Introduction to Composing

##### Links to future study / wider world (where applicable)

- Component 1: Set works within all four Areas of Study, in particular, 'Brandenburg Concerto'
- Year 11 Consolidation. Exam Preparation.

#### Implementation

##### Number of Lessons: 7

##### Sequence of Lessons

1	Sonata Form (Mozart)
2.	Context, Structure, Introduction and Exposition
3	The Development and Recapitulation.
4	Comparing Exposition and Recapitulation.
5	Wider Listening class discussion – Mozart Symphony No 40 and Beethoven's piano sonata No. 8
6	Homework feedback Dictation practise
7	End of Unit Test

##### Main Resources

- Sonata Form and 'Pathetique' presentations
- Audio Files – Piano Sonata No. 8, Mozart's Symphony N40 1<sup>st</sup> mvt, 'Eine Kleine Nachtmusik'
- Pupil booklets
- Test

##### Methods of Assessment

- End of Unit Test consisting of Section A short questions and a wider listening task.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

##### Use of Assessment Results

- Feed into Year 10 data collection 1.
- Results to produce gap analysis that will inform future planning.

Year 10 GCSE Music  
Queen: 'Killer Queen' from the Album 'Sheer Heart Attack'

**Intent**

**Knowledge Acquired**

- Component 3 AOS 2: Vocal Music
- The following musical elements as they relate to Queen: 'Killer Queen'
  - i. Context
  - ii. Instrumentation and Sonority
  - iii. Structure
  - iv. Guitar techniques
  - v. Music Technology
  - vi. Melody
  - vii. Texture
  - viii. Tonality and Harmony
  - ix. Chord Sequences

**Skills developed**

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar pieces of music.
- Ability to complete simple dictation exercises.

**Understanding**

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times.
- How to approach dictation exercises in relation to the written paper.

**Links to previous study (where applicable)**

- Beethoven Piano Sonata 'Pathetique', Star Wars a New Hope.
- Introduction to Composing

**Links to future study / wider world (where applicable)**

- Component 1: Set works within all four Areas of Study, in particular, 'Music for a While'.
- Year 11 Consolidation. Exam Preparation.

**Implementation**

**Number of Lessons:** 8

**Sequence of Lessons**

1	Context and Structure
2.	Instrumentation, Sonority and guitar techniques
3	Use of Music Technology
4	Rhythm, metre, tempo and melody
5	Tonality, Harmony and chord progressions (Circle of 5ths)
6	Wider Listening Class discussion – Beach Boys 'God Only Knows', Alicia Keys 'If I Aint Got You'
7	Dictation and Unfamiliar Listening practise ('Starman')
8	End of Unit Test

**Main Resources**

- 'Killer Queen' presentation
- Audio Files – 'Killer Queen', 'God Only Knows', 'If I Aint Got You'. David Bowie 'Starman'.
- Pupil booklets
- Test (including audio files)

**Methods of Assessment**

- End of Unit Test consisting of Section A short questions and a wider listening task.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

**Use of Assessment Results**

- Feed into Year 10 data collection
- Results to produce gap analysis that will inform future planning.

Year 10 GCSE Music  
Afro Celt Sound System: Release (from the album 'Vol. 2 'Release')

**Intent**

**Knowledge Acquired**

- Component 3 AOS 4: Fusions
- What is meant by Fusion Music.
- The following musical points as they relate to Afro Celt Sound System: 'Release'
  - i. Context
  - ii. Lyrics and Language
  - iii. Instrumentation
  - iv. Structure
  - v. Tonality (Modes and pentatonic scale)
  - vi. Melody
  - vii. Texture
  - viii. Music Technology and the use of loops
  - ix. Harmony
  - x. Metre, Tempo and Rhythm

**Skills developed**

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Ability to complete simple dictation exercises.
- To develop the ability of answering questions on unfamiliar pieces of music.

**Understanding**

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular 'Samba Em Preludio'.
- How to approach dictation exercises in relation to the written paper.

**Links to previous study (where applicable)**

- Beethoven Piano Sonata 'Pathetique', Star Wars a New Hope, 'Killer Queen'
- Composition Tasks

**Links to future study / wider world (where applicable)**

- Component 1: Set works within all four Areas of Study, in particular, 'Samba Em Preludio'.
- Year 11 Consolidation. Exam Preparation.

**Implementation**

**Number of Lessons: 7**

**Sequence of Lessons**

1	Afro Celt Sound System and context for 'Release'. Language and Lyrics
2.	Aeolian Mode and the pentatonic scale
3	Melody, Harmony and Texture
4	Use of technology and loops and tonality
5	Wider Listening Activity. Layout in relation to the exam paper.
6	Dictation and Unfamiliar Listening practise
7	End of Unit Test

**Main Resources**

- 'Release' presentation
- Audio Files – 'Release, Wider / unfamiliar listening tracks.
- G.C.S.E. Music pupil books
- Test (including audio files)

**Methods of Assessment**

- End of Unit Test consisting of Section A short questions and a wider listening task.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

**Use of Assessment Results**

- Feed into Year 10 data collection
- Results to produce gap analysis that will inform future planning.



## Year 10 GCSE Music - H Purcell: 'Music for a While'

### Intent

#### Knowledge Acquired

- Component 3 AOS 2: Vocal Music
- Conventions of Baroque music
- The features of a Lament
- Background to Purcell and the Restoration period
- The following musical points as they relate to 'Music for a While'
  - i. Structure
  - ii. Ground bass and basso continuo
  - iii. Word painting
  - iv. Structure
  - v. Ornaments
  - vi. Melody
  - vii. Texture
  - viii. Tonality and Harmony
  - ix. Metre, Tempo and Rhythm

#### Skills developed

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Ability to complete simple dictation exercises.
- To develop the ability of answering questions on unfamiliar pieces of music.

#### Understanding

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times.
- How to approach dictation exercises in relation to the written paper.

#### Links to previous study (where applicable)

- Beethoven Piano Sonata 'Pathétique', Star Wars a New Hope, 'Killer Queen', 'Release'

#### Links to future study / wider world (where applicable)

- 'Defying Gravity', 'Brandenburg Concerto', 'Samba Em prelude'.
- Year 11 Consolidation. Exam Preparation.

### Implementation

#### Number of Lessons: 7

#### Sequence of Lessons

1	Laments and Background to Purcell
2.	Structure, Ground Bass/basso continuo, Baroque conventions
3	Detailed analysis – introduction and Section A
4	Word painting. Detailed analysis Sections B and A1
5	Harmony and Tonality. Review and consolidate
6	Wider listening class discussion – Handel's 'Messiah' & Bach's 'Wedding Cantata'
7	End of Unit test to include Dictation, Unfamiliar Listening practise, questions from sections A and B

#### Main Resources

- 'Music for a While' presentation
- Audio Files – 'Music for a While', 'Linden Lea', excerpts from 'The Messiah', 'Wedding Cantata'.
- Pupil's booklet
- Test (including audio files)

#### Methods of Assessment

- End of Unit Test consisting of Section A short questions, Section B question, dictation and unfamiliar listening.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

#### Use of Assessment Results

- Feed into Year 10 data collection
- Results to produce gap analysis that will inform future planning.

Year 10 GCSE Music  
S Schwartz: 'Defying Gravity (from the album cast recording of 'Wicked')

**Intent**

**Knowledge Acquired**

- Component 3 AOS 3: Music for Stage and Screen.
- Background of 'Wicked'
- The following musical points as they relate to 'Defying Gravity'.
  - i. Leitmotifs and recurring patterns
  - ii. Word painting
  - iii. Perfect intervals
  - iv. Structure
  - v. Instrumentation
  - vi. Melody
  - vii. Texture
  - viii. Tonality and Harmony
  - ix. Metre, Tempo and Rhythm (cross rhythms and Metrical shifting)

**Skills developed**

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Ability to complete simple dictation exercises.
- To develop the ability of answering questions on unfamiliar pieces of music.

**Understanding**

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular, Main theme to 'Star Wars A New Hope'.
- How to approach dictation exercises in relation to the written paper.

**Links to previous study (where applicable)**

- Beethoven Piano Sonata 'Pathetique', Star Wars a New Hope, 'Killer Queen', 'Release', 'Music for a While'.

**Links to future study / wider world (where applicable)**

- 'Brandenburg Concerto', 'Samba Em prelude'.
- Year 11 Consolidation. Exam Preparation.

**Implementation**

**Number of Lessons:** 5

**Sequence of Lessons**

1	Background to 'Wicked' and use of Leitmotifs.
2.	Detailed analysis up to verse 1.
3	Detailed analysis from the chorus.
4	Consolidate and class questions.
5	End of Unit test to include Dictation, Unfamiliar Listening practise, questions from sections A and B

**Main Resources**

- 'Defying Gravity' presentation
- Audio Files – 'Defying Gravity', 'Somewhere Over the Rainbow'.
- 'Defying Gravity' Pupil's booklet
- Test (including audio files)

**Methods of Assessment**

- End of Unit Test consisting of Section A short questions, Section B question, dictation and unfamiliar listening.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

**Use of Assessment Results**

- Feed into end of Year 10 data collection
- Results to produce gap analysis that will inform future planning.

Year 11 GCSE Music  
J S Bach: 3<sup>rd</sup> Movement from Brandenburg Concerto No 5 in D Major

**Intent**

**Knowledge Acquired**

- Component 3 AOS 1: Instrumental Music
- Context of the Brandenburg Concerto
- The following musical points as they relate to 'Brandenburg Concerto'.
  - i. Fugue
  - ii. Basso Continuo
  - iii. Counterpoint
  - iv. Structure
  - v. Instrumentation
  - vi. Melody
  - vii. Texture
  - viii. Tonality and Harmony
  - ix. Metre, Tempo and Rhythm (cross rhythms and Metrical shifting)

**Skills developed**

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Ability to complete simple dictation exercises.
- To develop the ability of answering questions on unfamiliar pieces of music.

**Understanding**

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular, 'Music for a While'.
- How to approach dictation exercises in relation to the written paper.

**Links to previous study (where applicable)**

- Component 3 – All set works previously studied.
- Composition tasks.

**Links to future study / wider world (where applicable)**

- 'Samba Em prelude'.
- Year 11 Consolidation. Exam Preparation.

**Implementation**

**Number of Lessons:** 8

**Sequence of Lessons**

1	The Baroque era and introduction to Brandenburg Concertos.
2	The concerto Grosso, basso continuo and structure.
3	Section A detailed analysis.
4	Section B detailed analysis to bar 127.
5	Detailed analysis to bar 185
6	Detailed analysis to end. Revision style questions.
7	Wider Listening practise and class discussion Handel's 'Concerto Grosso op6' and Vivaldi's 'Winter'.
8	End of Unit test to include Dictation, Unfamiliar Listening practise, questions from sections A and B

Weekly homework to focus on dictation and unfamiliar listening tasks, considering gap analysis (below).

**Main Resources**

- 'Brandenburg Concerto' presentation
- Audio Files – 'Brandenburg Concerto', 'Concerto Grosso Op6 2<sup>nd</sup>' mvt, 'Winter'
- 'Brandenburg Concerto Pupil's score for marking
- Test (including audio files)

**Methods of Assessment**

- End of Unit Test consisting of Section A short questions, Section B question, dictation and unfamiliar listening.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

**Use of Assessment Results**

- Feed into end of Year 10 data collection
- Results to produce gap analysis that will inform future planning.

## Year 11 GCSE Music

### Esperanza Spalding: 'Samba Em Preludio' (from the album 'Esperanza')

#### Intent

##### Knowledge Acquired

- Component 3 AOS 4: Fusions
- Context of 'Samba Em Spalding' Fusion of American Jazz and Brazilian Samba.
- The following musical points as they relate to 'Samba Em Preludio'.
  - i. Bossa Nova
  - ii. Rhythm
  - iii. Structure
  - iv. Melody
  - v. Instrumentation
  - vi. Texture
  - vii. Tempo
  - viii. Tonality and Harmony

##### Skills developed

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Ability to complete simple dictation exercises.
- To develop the ability of answering questions on unfamiliar pieces of music.

##### Understanding

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times, in particular, 'Music for a While'.
- How to approach dictation exercises in relation to the written paper.

##### Links to previous study (where applicable)

- Component 3 – All set works previously studied.
- Composition tasks.

##### Links to future study / wider world (where applicable)

- Year 11 Consolidation. Exam Preparation.

#### Implementation

##### Number of Lessons: 8

##### Sequence of Lessons

1	Context of Samba Em Preludio and Esperanza Spalding
2.	Structure, Rhythm and Melody
3	Instrumentation, Texture and Tempo
4	Tonality and Harmony
7	Wider Listening practise and class discussion Handel's.
8	End of Unit test to include Dictation, Unfamiliar Listening practise, questions from sections A and B and questions based on previous set works.

Weekly homework to focus on dictation and unfamiliar listening tasks, considering gap analysis (below).

##### Main Resources

- 'Samba Em Preludio' presentation
- Audio Files – 'Samba Em Preludio'
- Edexcel G.C.S.E Music pupil books
- Test (including audio files)

##### Methods of Assessment

- End of Unit Test consisting of Section A short questions, Section B question, dictation and unfamiliar listening.
- Will be finally assessed in the listening paper and contribute to component 3 result (40% weighting)

##### Use of Assessment Results

- Feed into end of Year 11 data collection and predicted grades
- Results to produce gap analysis that will inform future planning.

## Year 11 GCSE Music Consolidation / Revision

### Intent

#### Knowledge Acquired

- Component 3
- Musical features relating to the following

AREAS OF STUDY	SET WORKS
<b>Instrumental Music 1700 - 1820</b>	<ul style="list-style-type: none"><li>• J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major</li><li>• L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique'</li></ul>
<b>Vocal Music</b>	<ul style="list-style-type: none"><li>• H Purcell: Music for a While</li><li>• Queen: Killer Queen (from the album 'Sheer Heart Attack')</li></ul>
<b>Music for Stage and Screen</b>	<ul style="list-style-type: none"><li>• S Schwarze: Defying Gravity (from the album of the cast recording of 'Wicked').</li><li>• J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars episode IV: A New Hope)</li></ul>
<b>Fusions</b>	<ul style="list-style-type: none"><li>• Afro Celt Sound System: Release (from the album 'Volume 2: Release')</li><li>• Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</li></ul>

#### Skills developed

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.

#### Understanding

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times.
- How to approach dictation exercises in relation to the written paper.
- General principles and emphasis on how to answer questions on each set work.

#### Links to previous study (where applicable)

- Component 3 – All set works previously studied.

#### Links to future study / wider world (where applicable)

- Exam Preparation.

### Implementation

#### Number of Lessons: 8

#### Sequence of Lessons

1	Main title/rebel blockade runner (from the soundtrack to Star Wars episode IV: A New Hope) revision
2	1st Movement from Piano Sonata no. 8 in C minor 'Pathétique' revision
3	Killer Queen revision
4	Release revision
5	Music for a While revision
6	Defying Gravity revision
7	Brandenburg Concerto No 5 revision
8	Samba Em Preludio

Weekly homework to focus on dictation and unfamiliar listening tasks, considering gap analysis (below).

#### Main Resources

- Student room (use of computers)
- Teacher presentations for each set work to summarise main points and contain consolidation questions.

#### Methods of Assessment

- Short questions and class discussions.
- Homework tasks (set work, dictation or unfamiliar tasks)

#### Use of Assessment Results

- Feed into end of Year 11 data collection and predicted grades
- Results to produce gap analysis that will inform future planning.

## Year 11 GCSE Music Exam Preparation

### Intent

#### Knowledge Acquired

- Component 3
- Musical features relating to the 8 set works.
- Know the command words in the written paper.
- Know the requirements of all parts of the written paper

#### Skills developed

- Listening skills and the ability to recognise key features within the set work.
- Wider listening skills – Applying the knowledge learnt in this unit when listening to other similar and contrasting pieces of music.
- Dictation skills – the ability to notate rhythm and pitch after listening to an exert of music.
- The ability to recognise musical features within unfamiliar pieces of music.
- The ability to compare and contrast similar pieces of music using appropriate musical vocabulary.
- To make qualifying comments to support answers in the written paper.

#### Understanding

- How to apply the knowledge learnt in this unit to other areas of Music, including listening and composing.
- Recognise similarities and differences between music from different Genres, musical styles and times.
- How to approach dictation exercises in relation to the written paper.
- General principles and emphasis on how to answer questions on each set work.
- How to support your answer with other qualifying points.
- To understand how to maximise the potential marks for each type of question.
- To use what is in the question or exert to help students form a more successful answer.

#### Links to previous study (where applicable)

- Component 3 – All set works previously studied.
- Consolidation / revision

#### Links to future study / wider world (where applicable)

- Component 3 Appraising written paper.

### Implementation

**Number of Lessons:** 11

#### Sequence of Lessons

1	How to write a good answer for section B – modelling / class discussion
2.	Section B practise
3	Section A past paper practise.
4	Unfamiliar Listening question modelling / class discussion
5	Unfamiliar listening question practise
6	Past paper practise
7	Marks and feedback
8	Past paper practise
9	Marks and feedback
10	Past paper practise
11	Marks and feedback

Weekly homework to focus on dictation and unfamiliar listening tasks, considering gap analysis (below).

#### Main Resources

- A range of model answers
- Past papers / practise questions.

#### Methods of Assessment

- Short questions and class discussions.
- Homework tasks (set work, dictation or unfamiliar tasks)
- Appraisal and Listening. Written paper (40% of the total qualification) externally assessed by Edexcel.

#### Use of Assessment Results

- Feed into end of Year 11 data collection and predicted grades; to help with planning of subsequent lessons.