

Curriculum Overview – Music

Introduction

This document outlines the curriculum and key considerations including:

- Aims and purpose
- Alignment with the whole school provision and curriculum intent
- A summary programme of study which includes sequencing of taught content

We use the National Curriculum as our statutory foundation and broadly share its principles and aims including:

- ‘To provide pupils with an introduction to the essential knowledge that they need to be educated citizens. To introduce pupils to the best that has been thought and said; and help engender an appreciation of human creativity and achievement’.
- To prepare students to be confident in themselves, to have a fulfilled and successful life beyond our school – one where they contribute positively to society.
- Our statutory curriculum is just one element in the education of every child. There is time and space in the school day and in each week, term and year to range beyond statutory specifications.
- Provision of a framework of core knowledge around which teachers can develop exciting and stimulating lessons to promote the development of pupils’ knowledge, understanding and skills as part of the wider school curriculum.
- The wider school curriculum includes an extensive range of opportunities and activities that are routinely available to students, are inclusive and reflect our diverse community.

Numeracy and literacy

Teachers should take opportunities to develop pupils’ mathematical fluency, spoken language, reading, writing and vocabulary within their specific discipline and in line with the expectations laid out in our school curriculum statement.

Purpose of study

‘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. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.’ Adapted from National Curriculum, DfE, 2021.

Curriculum Intent

“A life enriched by music”

The Hessle High School curriculum for music aims to ensure that all our pupils:

- Learn to sing and to use their voices
- Create and compose music on their own and with others
- Have the opportunity to learn a musical instrument
- Build their cultural capital by exploring the cultural and historical significance of music
- Develop a curiosity for different genres of music and an appreciation of different genres of music through the ages
- Prepare for the modern-day world of work within the music industry and beyond
- See the cross curricular links and the empowering nature of music
- Develop their understanding of how music can be used at different occasions and as a powerful tool to nurture their own well-being

Building on prior learning

During KS1 pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music

What can students do by the end of KS2?

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

During KS2 pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

What are the skills gaps?

Most, but not all, pupils leave KS2 with a basic understanding of different musical styles and genres. There are significant differences in pupils' exposure to music, particularly in relation to reading and performance. A small number of pupils start KS3 with well-developed instrumental performance and reading skills – usually through having received instrumental tuition at primary school or independently. Many pupils have limited ability and experience of composition (particularly using staff notation).

Curriculum Structure

Our learners build on their previous knowledge and skills through performing, composing and listening. They develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They develop music appreciation and understanding and listen with increasing discrimination and awareness. Pupils use technology where appropriate in Key Stage 3 and increasingly in Key Stage 4. All pupils explore a wide range of musical contexts and styles.

Subject Discipline	Discipline description	Key Concepts (DR SMITH)
Performing	<ul style="list-style-type: none"> Performing confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression 	Dynamics <ul style="list-style-type: none"> How loud or soft the musical sounds are Rhythm <ul style="list-style-type: none"> The organization of musical elements into sounds and silences
Composing	<ul style="list-style-type: none"> 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 	Structure <ul style="list-style-type: none"> The organisation of musical elements to form a composition or performance Melody <ul style="list-style-type: none"> The succession of pitches and rhythms in a single line Instrumentation <ul style="list-style-type: none"> Identification of instruments, families and sounds and how they are combined
Listening	<ul style="list-style-type: none"> Identify and use the interrelated 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 	Tempo <ul style="list-style-type: none"> The speed at which a piece of music is played Texture <ul style="list-style-type: none"> Monophonic (single melodic line), polyphonic (two or more melodic lines) and homophonic (an accompanied melodic line) Harmony <ul style="list-style-type: none"> Two or more complementary notes played or sung at the same time

KS3 – Long Term Planning

(Lessons taught = 1 per fortnight)

	Half Term 1 (7 weeks)	Half Term 2 (7 weeks)	Half Term 3 (6 weeks)	Half Term 4 (6 weeks)	Half Term 5 (5 weeks)	Half Term 6 (7 weeks)
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Content & Knowledge

<p><u>Inter-related Dimensions of Music</u> Exploration of our key concepts, the inter-related dimensions of music.</p> <ul style="list-style-type: none"> • Ensemble-based performance activities students to build understanding of the different dimensions that build a piece of music. • Pupils will sing in unison and some in 2-part harmony. 	<p><u>West African Drumming</u> With a focus on rhythm, pupils will explore stylistic features of West African Drumming.</p> <ul style="list-style-type: none"> • Pupils will learn about the culture and traditions of West African Drumming. • Introduced to grid notation. • Ensemble performance using Djembe's. • Pupils will work in small groups to compose short rhythms based on the West African Drumming stylistic features we have learnt about. 	<p><u>Keyboard Skills</u> This unit is about exploring pitch and melody, as well as developing an effective keyboard performance technique.</p> <ul style="list-style-type: none"> • Introduction to the treble clef and notes on the treble clef. • Introduction to note values, the staff. • Pupils will learn how to play various simple keyboard pieces with a focus on the correct finger position, rhythm and pitch. 	<p><u>Ukulele Skills</u> Developing performance skills this unit we focus on learning chords on the Ukulele.</p> <ul style="list-style-type: none"> • Learn different parts of the ukulele. • Play the chords C, Am, G & F. • Develop strumming patterns. • Ensemble performance of a song.
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Skill Development

<p>Musical skills to be developed & assessed:</p> <ul style="list-style-type: none"> • Timing • Ensemble skills • Vocal skills – singing a melody • Listening to and working with others • Self-reflection 	<p>Musical skills to be developed & assessed:</p> <ul style="list-style-type: none"> • Timing • Performing accurate rhythms • Ensemble skills • Listening to and working with others • Self-reflection 	<p>Musical skills to be developed & assessed:</p> <ul style="list-style-type: none"> • Timing • Reading and understanding staff notation • Performing accurate rhythms • Using the correct fingers when playing the keyboard • Listening to and working with others • Self-reflection 	<p>Musical skills to be developed & assessed:</p> <ul style="list-style-type: none"> • Timing • Performing accurate rhythms • Using the correct fingers when playing the keyboard • Understanding chord charts • Listening to and working with others • Self-reflection
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Tier 3 Vocabulary

<ul style="list-style-type: none"> • Dynamics • Rhythm • Structure • Melody • Pitch • Timbre • Tempo • Texture • Instrumentation • Harmony 	<ul style="list-style-type: none"> • Polyrhythm • Call & Response • Syncopation • Master Drummer • Rhythm • Pulse • Unison 	<ul style="list-style-type: none"> • Stave/Staff • Treble Clef • Semibreve • Minim • Crotchet • Quaver • Semiquaver • Bar • Barline 	<ul style="list-style-type: none"> • Frets • Tuning Pegs • Nut • Bridge • Saddle • Soundhole • Strumming • Chord Chart • Chords
Tier 2 Vocabulary			
<ul style="list-style-type: none"> • Rehearse • Composition/Compose/Create • Perform • Ensemble 			
Assessment			
<p>Use this time to ascertain as much information as possible with regards to the pupil's prior musical experiences at Primary School.</p> <p>Use data from ERSMS peripatetic lessons at primary school.</p>	<p>Pupils will perform key stylistic features of African Drumming through a class performance. The piece will contain; different rhythms, Call & Response, Unison, Solos & Polyrhythm.</p>	<p>Pupils will be assessed on their keyboard performance whilst working through a booklet of short pieces in the right hand where the level of difficulty gets progressively harder.</p>	<p>Pupils will be assessed on their ability to play the chords C, G, Am & F and apply them in a performance of a song(s).</p>
The Big Question			
<p>Which inter-related dimension of music is the most important?</p>	<p>Is there a right or wrong way to play an instrument if it still creates sound?</p>	<p>What makes the Ukulele so popular to learn and play?</p>	
Context and Knowledge			

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The Blues

This unit delves into this history of slavery, looking into the origins of Blues music.

- Pupils will learn to play the 3 chords used in the 12 bar blues on the keyboard. Some pupils will advance onto a walking bassline.
- Pupils will learn about the C blues scale and improvise a melody on the keyboard.

Theme & Variations

The unit begins by exploring basic ways to vary an existing theme.

- Pupils will learn a well-known melody on the keyboard.
- Pupils will create and develop their own variation by using the inter-related dimensions of music and simple musical devices in terms of changing: pitch (octave), timbre, articulation, tempo, dynamics, rhythm, key and adding pedal, drone, ostinato, rhythm, decoration (passing notes).

Film Music

Introduction and exploration of some key stylistic features of film music.

- Pupils will analyse pieces of film music referring to the IRDM.
- Pupils will learn to play short leitmotifs on the keyboard.
- Pupils will compose their own leitmotif.

Ukulele Skills 2

This unit is a continuation of the unit pupils started in year 7, however in this unit there is more of a focus on melody than chords.

- Pupils will learn how to read TAB
- Pupils will play short melodies on the Ukulele
- Pupils will play chords with different strumming patterns on the ukulele.

Skill Development

Musical skills to be assessed:

- Timing
- Keyboard skills
- Reading notation
- Improvisation
- Listening to and working with others
- Self-reflection

Musical skills to be assessed:

- Timing
- Keyboard skills
- Reading notation
- Developing melody lines
- Listening to and working with others
- Self-reflection

Musical skills to be assessed:

- Timing
- Keyboard skills
- Reading notation
- Composition of melody lines
- Listening to and working with others
- Self-reflection

Musical skills to be assessed:

- Timing
- Ukulele Skills
- Reading TAB
- Listening to and working with others
- Self-reflection

Tier 3 Vocabulary			
<ul style="list-style-type: none"> • 12 Bar Blues • Blues Scale • Walking Bassline • Triads • Improvising/Improvisation 	<ul style="list-style-type: none"> • Theme • Variation • Ostinato 	<ul style="list-style-type: none"> • Leitmotif • Film score • Film soundtrack • Diegetic music • Non diegetic music 	<ul style="list-style-type: none"> • Chord • Melody • TAB • Strumming
Tier 2 Vocabulary			
<ul style="list-style-type: none"> • Rehearse • Composition/Compose/Create • Perform • Ensemble 			
Assessment			
Pupils will be assessed on their ability to perform either the 12 bar blues using block chords or following the pattern using the walking bassline. Pupils are also to be assessed on their ability to improvise a melody using the blues scale.	Pupils will be assessed on their ability to perform a chosen Theme and create a variation of the theme using different techniques.	Pupils will be assessed on their ability to create a leitmotif which reflects the character given to them.	Pupils will be assessed on their ability to read and understand TAB by applying them in a performance of a melody.
The Big Question			
Do you think Blues would exist if there was no slavery?	How relevant are Theme & Variations in modern music?	Can the music in a film be more iconic than the film itself?	Why aren't Ukulele's used in many pop/rock songs if they are so popular to learn?
Context & Knowledge			

9	<p>Britpop</p> <p>This unit explores the 1990s genre of Britpop, looking into the style of music and rivalries between bands.</p> <ul style="list-style-type: none"> • Pupils will learn about the popular bands and songs of the time. • Pupils will learn about the stylistic features of Britpop. • Pupils will learn a short Britpop piece of the keyboards containing melody and chords. 	<p>Synthpop</p> <p>In this Synthpop unit we go back to the 80's and look at how the Synthesizer changed the sound of music.</p> <ul style="list-style-type: none"> • Learn about what synthesizers are and how their sound is unique. • Pupils will perform short Synthpop riffs on the keyboards. • Pupils will compose their own catchy synthpop riffs. 	<p>Back in Time</p> <p>This unit looks at the development of 'classical' music over time.</p> <ul style="list-style-type: none"> • Pupils will learn about famous composers from the Baroque, Classical, Romantic and 20th Century periods. • Pupils will learn about stylistic features from each musical period. • Pupils will play short pieces of music on the keyboard. <p>Baroque – Spring (four seasons) Vivaldi Classical – Mozart – Rondo Alla Turca Romantic – Wagner – Ride of the Valkyries Minimalism – Steve Reich – Clapping Music</p>	<p>EDM (Electronic Dance Music)</p> <p>This unit takes an explorative look into EDM and the variety of different styles it represents.</p> <ul style="list-style-type: none"> • Pupils will learn about the different styles of EDM. • Pupils will learn about the different musical characteristics of EDM. • Pupils will learn and play different chords • Pupils will learn and play different melodies. • Pupils will combine chords and melodies in performances of songs. • Pupils will play with backing tracks. • Where possible pupils will be introduced to DAW.
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Skill Development

<p>Musical skills to be assessed:</p> <ul style="list-style-type: none"> • Timing • Keyboard skills • Reading notation • Performing accurate melodies & chords. • Listening to and working with others • Self-reflection 	<p>Musical skills to be assessed:</p> <ul style="list-style-type: none"> • Timing • Keyboard skills • Reading notation • Performing accurate melodies & chords. • Composing short riffs • Listening to and working with others • Self-reflection 	<p>Musical skills to be assessed:</p> <ul style="list-style-type: none"> • Timing • Keyboard skills • Reading notation • Performing accurate melodies & chords. • Listening to and working with others • Self-reflection 	<p>Musical skills to be assessed:</p> <ul style="list-style-type: none"> • Timing • Keyboard skills • Reading Notation • Performing accurate melodies & chords. • Playing in time with an accompanying backing track. • Listening to and working with others • Self-reflection
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Tier 3 Vocabulary

<ul style="list-style-type: none"> • Band line up • Britpop • Grunge 	<ul style="list-style-type: none"> • Synthpop • Synthesizer • Drum Machine • Syncopation 	<ul style="list-style-type: none"> • Baroque • Classical • Romantic • Minimalism 	<ul style="list-style-type: none"> • EDM • Loops • Samples • Four on the floor • 2-Step • Build up • Layering
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Tier 2 Vocabulary

<ul style="list-style-type: none"> • Rehearse • Composition/Compose/Create • Perform • Ensemble

Assessment

<p>Pupils will perform a short section of a Britpop piece on the keyboard containing melody and chords.</p>	<p>Pupils will perform short Synthpop riffs on the keyboard, they will also be required to compose their own catchy riff.</p>	<p>Pupils will perform short pieces of music on the keyboard from different musical periods.</p>	<p>Pupils will be assessed on their ability to perform a repetitive bassline and chords in time with an accompanying backing track on the keyboard.</p> <p>Where possible, if students have access to DAW software students will be assessed on a composition focusing on loops, looking at the build up, layering and mix of the piece.</p>
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The Big Question

Blur vs Oasis?	Is a Synthesizer a real instrument?	Would music be different today if famous composers such as Mozart and Beethoven didn't exist?	What makes EDM different from other types of music, and why might some people love it while others don't?
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KS4 – Long Term Planning

(Lessons taught = 6 per fortnight)

<p>10 GCSE</p>	<p><u>Content</u> Introduction to the GCSE course:</p> <ul style="list-style-type: none"> - Build on knowledge and experience at KS3 - Consolidate basic musical vocabulary and knowledge - Study exemplar performances and compositions - Look at the assessment 	<p><u>Content</u> AOS 3: Music for Stage and Screen set work & wider listening: SET WORK S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>)</p> <ul style="list-style-type: none"> - Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical 	<p><u>Content</u> AOS 1: Instrumental Music 1700–1820 set works & wider listening: SET WORK J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major.</p> <ul style="list-style-type: none"> - Explore these pieces by using the students' knowledge and understanding of musical elements, 	<p><u>Content</u> Free composition inspirations and task setting:</p> <ul style="list-style-type: none"> - Discuss possible routes into free composition, based on KS3 experiences, and providing examples and guidance towards inspirations. 	<p><u>Content</u></p> <ul style="list-style-type: none"> - AOS 2: Vocal Music set work & wider listening: - SET WORK - Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>) - Explore this piece by using the students' knowledge and understanding of musical elements, 	<p><u>Content</u></p> <p>Develop and finish Component 2 - Free composition.</p> <p>Preparation for the performance component is ongoing.</p>
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	<p>criteria for the coursework tasks.</p> <p>AOS 3: Music for Stage and Screen set work & wider listening: J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</p> <ul style="list-style-type: none"> - Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied, comparative and evaluative skills can be practiced between the two. - The study of this set work should examine composing sound to match pictures. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore pieces in genres related to the second set work, which may include: <ul style="list-style-type: none"> - excerpts from other film scores by Deborah Lurie and composers like Howard Shore. - In each case relating the music to the set 	<p>language to make critical judgements about the music.</p> <ul style="list-style-type: none"> - The study of this set works should examine popular contemporary musical theatre styles. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore pieces in genres related to the first set work. - In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. - The wider listening should enhance the study of contemporary musical theatre. <p>Preparation for the performance component is ongoing.</p>	<p>musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative and evaluative skills can be practiced between the two.</p> <ul style="list-style-type: none"> - The set works show the link between Baroque instrumental music and dance genres. They also, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore pieces in genres related to the two set works. - In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. - The works studied here give a background to the set works already studied. The concerto movements give a context for the Bach set work and the 	<p>Thereafter free composition is ongoing.</p> <p>Continue AOS 1: Instrumental Music 1700–1820 set works & wider listening: SET WORK L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'</p> <ul style="list-style-type: none"> - Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative and evaluative skills can be practiced between the two. - The set works show the link between Baroque instrumental music and dance genres. They also, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form. <p>WIDER LISTENING</p>	<p>musical contexts and musical language to make critical judgements about the music. Now both pieces have been studied comparative and evaluative skills can be practiced between the two.</p> <ul style="list-style-type: none"> - This area of study is diverse but coverage at this stage should reflect 20th-century popular approaches to songwriting, including ground bass and verse and chorus structures. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore other settings of words to music for soloist and accompaniment. - In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language. - There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles. 	
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	<p>works studied through their use of musical elements, musical contexts and musical language.</p> <ul style="list-style-type: none"> - The wider listening should enhance the study of matching music with images undertaken in the set work. <p>Preparation for the performance component is ongoing.</p>		<p>piano sonata movements should show a progression in the writing for piano and in the development of sonata form.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Preparation for the performance component is ongoing</p>	<p>WIDER LISTENING</p> <p>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	
	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS3 & Set Works & Wider Listening -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Solo 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS3 & Set Works & Wider Listening -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Solo 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS1, Set Work & Wider Listening. -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Solo 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS1 & Set Work & Wider Listening -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Ensemble ➤ Composition -Developing musical ideas. -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS2 Set Work & Wider Listening -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Solo ➤ Composition -Developing musical ideas. -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS2 & Wider Listening -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Ensemble ➤ Composition -Developing musical ideas. -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating

				composition scores.	composition scores.	composition scores.
	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Solo Performance ➤ Exam Questions on Set Works for AOS3 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Ensemble Performance ➤ Exam Questions on Set Works & Wider Listening for AOS3 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Solo Performance ➤ Exam Questions on Set Works & Wider Listening for AOS1 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Exam Questions on Set Works for AOS1 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Solo Performance ➤ Exam Questions on Set Works for AOS2 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Free Composition ➤ Exam Questions on Set Works & Wider Listening for AOS2 ➤ MOCK GCSE
11 GCSE	<u>Content</u> AOS 4: Fusions set works & wider listening: SET WORKS Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>) <ul style="list-style-type: none"> - Explore these pieces by using the 	<u>Content</u> AOS 3: Music for Stage and Screen set work & wider listening: SET WORK S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>) <ul style="list-style-type: none"> - Explore this piece by using the students' 	<u>Content</u> Composing a brief is ongoing. Preparation for the performance component is ongoing.	<u>Content</u> Revision of all set works and consolidation of wider listening. Complete composition to a brief. Record performances.	<u>Content</u> Revision of all set works and consolidation of wider listening. Complete free composition	<u>Content</u> Written examination

	<p>students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two.</p> <ul style="list-style-type: none"> - The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore in which two or more styles are combined to create a fusion, which should include music from African, Turkish, Afro-Cuban Jazz and Latin traditions. - In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. - The stylistic characteristics of each individual style must be isolated and then the fusion of the styles 	<p>knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.</p> <ul style="list-style-type: none"> - The study of this set works should examine popular contemporary musical theatre styles. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore pieces in genres related to the first set work. - In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. - The wider listening should enhance the study of contemporary musical theatre. <p>Discussion of Component 2 – Composition to a Set Brief:</p> <ul style="list-style-type: none"> - Explore the guidelines in the specification as a basis for discussion as to how briefs 			<p>Performing and Composing submitted for moderation.</p>	
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	<p>evaluated for its effectiveness.</p> <p>AOS 4: Fusions set works & wider listening:</p> <p>SET WORKS</p> <p>Esperanza Spalding: 'Samba em Preludio' (from the album <i>Esperanza</i>)</p> <ul style="list-style-type: none"> - Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two. - The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture. <p>WIDER LISTENING</p> <ul style="list-style-type: none"> - Explore in which two or more styles are combined to create a fusion, which should include music from African, Turkish, 	<p>might be tackled.</p> <p>Thereafter composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>				
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<p>Afro-Cuban Jazz and Latin traditions.</p> <ul style="list-style-type: none"> - In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. <p>The stylistic characteristics of each individual style must be isolated and then the fusion of the styles evaluated for its effectiveness.</p> <p>Preparation for the performance component is ongoing.</p>					
<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS4 & Set Works & Wider Listening <ul style="list-style-type: none"> -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Ensemble & Solo 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS3 Set Works & Wider Listening <ul style="list-style-type: none"> -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Performance - Ensemble & Solo ➤ Composition <ul style="list-style-type: none"> -Responding to a brief. -Developing musical ideas. 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Performance - Ensemble & Solo ➤ Composition <ul style="list-style-type: none"> -Responding to a brief. -Developing musical ideas. -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating composition scores. 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Performance - Ensemble & Solo ➤ Composition <ul style="list-style-type: none"> -Responding to a brief. -Developing musical ideas. -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating composition scores. 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Analysis of AOS1, AOS2, AOS3, AOS4. <ul style="list-style-type: none"> -Knowledge & understanding. -Musical elements -Musical context -Musical language ➤ Composition <ul style="list-style-type: none"> -Responding to a brief. -Developing musical ideas. -Compositional techniques & strategies. 	<p><u>Skill development</u></p> <ul style="list-style-type: none"> ➤ Revision techniques

		<ul style="list-style-type: none"> -Compositional techniques & strategies. -Ensuring technical control & coherence. -Methods of notating composition scores. 			<ul style="list-style-type: none"> -Ensuring technical control & coherence. -Methods of notating composition scores. 	
	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Solo Performance ➤ Exam Questions on Set Works for AOS4 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Ensemble Performance ➤ Exam Questions on Set Works for AOS3 ➤ Mock Exam 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Mock Exam 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Ensemble & Solo Performance ➤ Exam Questions on Set Works for all AOS 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ Free & Brief Composition ➤ Mock Exam 	<u>Assessment</u> <ul style="list-style-type: none"> ➤ FINAL EXAM