



## Overview of KS3 Music Curriculum

All KS3 music lessons are linked to the objectives set out in the National Music Curriculum, identified through the key below.

- Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- 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 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
- Develop a deepening understanding of the music that they perform and to which they listen, and its history

<b>Performance</b>	<b>P</b>
<b>Composition</b>	<b>C</b>
<b>Notation</b>	<b>N</b>
<b>Dimensions and Devices</b>	<b>D</b>
<b>Listening</b>	<b>L</b>
<b>Understanding Context</b>	<b>U</b>

Head of Department: Ms J Langham

	Year 7	Year 8	Year 9
Autumn Term	<p><b>Let's Sing / Introduction to Rhythm</b>            -Pupils learn two songs, in 2 to 3 harmonic parts, and perform in a concert at the end of the first half term.            -Students are introduced to rhythmic notation, the concept of pulse, time signatures, note values and duration. A lot of the rhythmic work is taught through vocal warm-ups and exercises.  <b>P, D, L, N</b></p> <p><b>Christmas Keyboards</b>            -Students are introduced to staff notation and the dual purpose of pitch and rhythm to create music.            -Students learn how to read the Treble clef notes A-G.            -Students are introduced to keyboard playing – correct hand positioning and use of fingers. Students who</p>	<p><b>Reggae</b>            -Students are introduced to the historical and cultural context of Reggae music            -Students learn about the balance of parts within an ensemble and the use of a bass line            -Students work on their ability to maintain a clear pulse and count a syncopated rhythm.            -Students are introduced to riffs and hooks in popular styles            -Students work on a Reggae performance using syncopated chords (bubble rhythms)  <b>P, D, L, N, U</b></p>	<p><b>Film Music</b>            -Students study a range of musical devices and clichés for common genres of film music            -Students analyse musical effectiveness for creating a mood appropriate to the film context            -Students extend their understanding of descriptive music to learn about leitmotifs            -Students learn how to play a range of contrasting film leitmotifs on the keyboard  <b>P, D, L, N, C, U</b></p> <p><b>Film (Music Technology)</b>            -Students build on their understanding of using music technology to create a piece of film music to depict a horror scene.</p>



	<p>already play the piano will be given appropriate activities based on their existing level</p> <ul style="list-style-type: none"> <li>-Students are guided to practice and then perform a Christmas song, reading from staff notation.</li> </ul> <p><b>P, D, L, N</b></p>		<ul style="list-style-type: none"> <li>-Students study the devices and conventions used in music to convey good and evil.</li> <li>-Students compose to a horror brief using Cubase</li> </ul> <p><b>P, D, L, C, U</b></p>
<b>Spring Term</b>	<p><b>The Elements of Music</b></p> <ul style="list-style-type: none"> <li>-Students are introduced to the concept of the Elements of music and the different dimensions of music and their descriptive effect.</li> <li>-Students learn about the Instruments of the Orchestra and the range of sonorities that can be used to create a mood</li> <li>-Students learn about graphic scores and soundscapes and consider how these can be interpreted by musicians</li> <li>-Students learn about the formation of a melody and consider the use of contour to express a narrative</li> <li>-Students learn about Programmatic music through a case study on Gustav Holst's 'The Planets'</li> <li>-Students create an ensemble composition conveying a chosen planet of their choice using keyboards, voices and percussion</li> <li>-Students create a graphic score and analysis of their composition</li> </ul> <p><b>P, D, L, N, C, U</b></p>	<p><b>Introduction to Music Technology</b></p> <ul style="list-style-type: none"> <li>-Students are taught how to use the music software Cubase</li> <li>-Students are taught about the structure of a typical pop song and creating layers of texture within this structure</li> <li>-Students learn how to edit and quantise parts, automate volume, loop riffs and create drum beats</li> </ul> <p><b>P, C, D, L,</b></p>	<p><b>Ukuleles</b></p> <ul style="list-style-type: none"> <li>-Students are taught how to tune a ukulele</li> <li>-Students learn how to read ukulele tab notation</li> <li>Students learn a range of major, minor and seventh chords on the ukulele and perform a range of pop songs</li> <li>-Students develop practical skills, learning how to finger pick riffs on the ukulele</li> </ul> <p><b>P, D, L, N,</b></p>
<b>Summer Term</b>	<p><b>Pop Music and Chords</b></p> <ul style="list-style-type: none"> <li>-Students are introduced to Major and minor chord formation</li> <li>-Students learn popular chord patterns and the correct hand positions for playing different chords</li> <li>-Students listen to a range of pop repertoire and make comparisons between devices used in rock, metal, RnB and Dance music</li> <li>-Students work on an individual performance of a Pop song using two hands on the keyboard</li> </ul> <p><b>P, D, L, N, U</b></p> <p><b>Samba</b></p>	<p><b>The Blues</b></p> <ul style="list-style-type: none"> <li>-Students are introduced to the historical context of slavery and its reference to the development of Blues music.</li> <li>-Students learn about the impact of the Blues through Delta and country blues – Chicago Blues – Rock n Roll of the 1950s.</li> <li>-Students are taught the key elements of blues harmony, 12 bar blues, blues scales, extended chords, walking basslines, boogie woogie and vamps</li> <li>-Students are supported to develop their improvisation skills using blues chords and scales</li> </ul>	<p><b>Radio Project / Performance Project</b></p> <ul style="list-style-type: none"> <li>-Students create a podcast for which they compose a jingle and produce content</li> <li>In the podcast they present discussions on the music that they like and how it affects their lives</li> <li>-Students are encouraged to consider musical narratives and how music can be used as protest and to deliver important messages</li> </ul> <p>-Students who undertake the performance project combine their ukulele, vocal and keyboard skills accumulated through KS3 to put</p>



<p>Students revisit and extend their understanding of rhythms through a study of Samba drumming</p> <ul style="list-style-type: none"><li>-Students learn about the different instruments and their roles within a Samba band.</li><li>-Students learn how to play a range of complex rhythms and Samba grooves and improvise their own breaks, ending with a Samba performance</li></ul> <p><b>P, D, L, N, C, U</b></p>	<p>-Students learn how to structure typical lyrics to a Blues song and how to fit these to a melody</p> <ul style="list-style-type: none"><li>-Students undertake performance case studies in contrasting pieces that use Blues conventions, including piano Ragtime pieces.</li></ul> <p><b>P, D, L, N, C, U</b></p>	<p>together an ensemble performance of a song of their choice.</p> <p><b>P, D, L, U</b></p>
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## Overview of KS4 Curriculum

All KS4 music is linked to **practical musicianship, appraisal and composition skills**, including the use of music technology production.

The examined content focuses on detailed understanding of a range of musical genres and requires detailed analysis, using devices and dimensions associated with all Elements of Music (Melody, Articulation, Dynamics, Tempo, Structure, Harmony and Tonality, Instrumentation and Timbre, Rhythm and Texture). The knowledge required for each unit is categorised by these Elements.

Performance skills are developed through ensemble playing and regular solo performance opportunities and feedback. Students are expected to continue their solo performance development outside of lesson time.

Related areas: Students develop understanding of scoring and production in Pop music and Film music composition. Historical case studies link to cultural contexts, history and anthropology

**Subject:** Music      **Head of Department:** Ms J Langham

### Year 10

Teacher A (JAL) 3 lessons fortnight

#### Music Appraisal Skills

- Students review and extend their understanding of the Elements of Music and how these can be used for Listening analysis
- Students learn how to apply this analysis through instrument and instrument role recognition

#### **Knowledge:**

- Articulation; Staccato, tongued, legato/slurred, Pizzicato, arco, Tremolo, Accent/sforzando.
- Dynamics; ff to pp (including Italian names), crescendo and diminuendo in words and symbols.
- Harmony; Diatonic, dissonant, atonal, chromatic,
- Chords; major, minor, seventh, tonic, sub-dominant, dominant,
- Melody/Pitch: Stepwise, scalar, leap (conjunct/disjunct), chromatic
- Texture; Solo, monophonic, thick, thin, Homophonic/chordal, Polyphonic, Unison,
- Rhythm; Anacrusis/up-beat, Off-beat/syncopation, dotted, Metre/pulse, Irregular metre

#### **Conventions of Pop**

- Students study in depth the genres of Rock n' Roll (1950s and 1960s), Rock Anthems, Pop Ballads and Modern solo artists
- For all genres, students learn the key instruments used, typical features and devices, and roles and relationships of instruments in ensemble
- Students study the contextual impact of the music and its audience.
- Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features
- Students study guitar effects and techniques used throughout this period, including principles of guitar improvisation
- Students learn how to analyse drum parts
- Students learn about voice parts, vocal techniques and word-setting
- Students learn about the range of technologies used in the 1970s onwards regarding the amplification and production of Pop music

#### **Knowledge:**

- Harmony; Primary triads, simple harmony, harmonic progression, harmonic rhythm, walking basslines, 12 bar blues, blues chords, riffs, power chords,
  - Technology; Synthesiser, drum machine, mixing desk, sequencer, multitracking, overdubbing, amplification, sampler, sampling, scratching, DJ, decks, looping, groove, panning, MIDI, computer, Digital effects, (FX), reverb, echo, distortion, attack, delay, Vocoder, quantising
  - Voices/Ensembles/Timbre; Voices: soprano, alto, tenor, bass, A cappella, Syllabic, melismatic, Solo, lead singer, backing vocals, chorus/choir, Scat.
  - Guitars; bends, pitch-bends, hammer-ons, pull-offs, finger-picking, vibrato
- Instruments; (learn how to aurally recognise and understand the role of the) acoustic and electric guitars, bass guitars, keyboards, string ensembles, pop and rock drum kit, keyboard/synthesisers/piano

Teacher B (AHA) 2 lessons fortnight

#### **Introduction to Compositional Techniques**

- Students develop compositional skill from KS3 with scaffolded exercises to build understanding of chord patterns
- Students learn how to invert chords and notate these
- Students learn how to develop an effective rhythmic pattern in their chords and bassline
- Students learn how to write accompanying drum rhythms to suit the chosen style of their composition
- Students learn about the typical structural format of a pop song

#### **Knowledge:**

- Intervals; unison, 2nd 3rd 4th 5th 6th 7th, octave, tone, semitone
- Structure: Intro, Verse, Pre-chorus, Chorus, Bridge, Instrumental, Coda, Strophic Form

#### **Performance**

- GCSE Music students are expected to perform in either the school band or choir and will rehearse and prepare for ensemble performances at the Festival of Christmas
- In the final lessons of term, students will work on a Christmas song performance in



small groups, performing on their instrument

<b>Spring Term</b>	<p><b>Composition 1 development</b> Learning and Knowledge outlined above is continued</p> <p><b>Performance</b> -Students submit a solo performance and are given individual feedback and targets towards their practical skills. This Performance is used as a baseline for calculation of mock grades, regarding the 30% Performance weighting.</p>	<p><b>Rhythms of the World</b> -Students study the traditional music of Brazil (Samba), African Drumming, Indian Classical Music, Bhangra of the Punjab Region, Calypso from Trinidad, Palestinian, Israeli and Greek folk music -Students examine general rhythmic devices and approaches to rhythmic ensemble performance -For all genres, students learn the key instruments used, typical features and devices, and roles and relationships of instruments in ensemble -Students study the contextual impact of the music and its audience. -Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features</p> <p><b>Knowledge</b></p> <ul style="list-style-type: none"> <li>• Rhythms; Cross-rhythm, polyrhythm, Swung/swing rhythm, Indian tala, Bhangra chaal, irregular time signatures</li> <li>• Melodic patterns; Parallel motion, parallel thirds, Raga scale, Maqam Scale, range, accelerando, call and response,</li> <li>• Structures; Samba grooves and breaks, Indian Alap, Jhor, Jhala and Gat</li> <li>• Time signatures; simple duple, triple, quadruple, and compound duple</li> <li>• Melodic decoration: glissando, tremolo, microtones</li> <li>• Instrumentation; (learn how to aurally recognise and understand the role of the) sitar, tamera, tabla, tumbi, dholak, harmonium, alghoza, floyera, bouzouki, oud, doumbek, toubeleki, kora, djembe, donno, dundun, ganza, caixa, repinique, surdo, apito whistle, tambourim, cabassa, shakers, agogo-bells, cow-bells, saxophones, double-bass, clarinet, violin, steel pans</li> </ul>
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<b>Summer Term</b>	<p><b>The Concerto Through Time</b> -Students study in depth the Concerto and Concerto Grosso from the Baroque Period, the Classical Concerto and the Romantic Concerto -For all genres, students learn the key instruments used, typical features and devices and roles and relationships of instruments in ensemble, particularly the relationship between the soloist/s and ensemble in the Concerto format -Students study the contextual impact of the music and its audience. -Students undertake practical and listening exercises to a wide range of musicians in these styles, for familiarisation, instrument identification and analysis of musical features -Students learn how to write extended answers analysing a listening extract, making links to the context or descriptive purpose -Students are introduced to melodic dictation</p> <p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Cadences; perfect, imperfect, plagal, interrupted</li> <li>• Modulation; tonic, sub-dominant, dominant, relative minor, relative major</li> <li>• Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note.</li> <li>• Tempo; Largo, andante, moderato, allegro, vivace, presto, Rallentando/ritenuto, Rubato</li> <li>• Structures; Binary, ternary, rondo, variation, Sonata Form, cadenza,</li> <li>• Accompaniment; Basso Continuo, Figured Bass, Ground Bass, Alberti Bass,</li> <li>• Instrumentation; (learn how to aurally recognise and understand the role of the) growing orchestra from 1650-1810, including the string section, use of harpsichord, wind, percussion and brass sections, distinguishing between oboes/clarinets and French horns/trumpets.</li> <li>• Texture; Melody-dominated homophony, polyphony, Counterpoint, imitation</li> </ul> <p>Melodic contour; Sequence, balanced phrasing, irregular phrasing, question and answer</p>	<p><b>Composition 1 completion</b> -Students learn how to construct a successful melodic line for a pop song -Students extend their knowledge of lyric-setting, word-painting and features of a vocal hook -Students learn how to create vocal harmonies -Students compose a vocal melody for their composition -Students compose backing vocals to accompany their lead vocal</p> <p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Harmony; Major and minor harmonies in 3<sup>rd</sup> and 6<sup>ths</sup></li> </ul> <p><b>Composition 1 must be completed with accompanying lead-sheets and documentation before the end of Year 10.</b></p>
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## Year 11

<b>Autumn Term</b>	<p><b>Film Music</b></p> <ul style="list-style-type: none"> <li>-Range of film genres studied               <ul style="list-style-type: none"> <li>Case study 1: Musical devices to produce tension and suspense including sustained notes and pedals, dissonance, chromaticism, pitch polarity, unusual instrument effects and FX</li> <li>Case study 2: Time and Place: methods for representing contrasting time periods through style and instruments, including instruments used in Western soundtracks, for fantasy and for Sci-Fi</li> <li>Case Study 3: The creation of energy to support action/thriller genres</li> </ul> </li> <li>- Game music, with popular composers and styles</li> <li>-Instrumental analysis and recognition</li> <li>-Comparison Question techniques (Q6)</li> </ul> <p><b>Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Music Appraisal skills are revisited with a focus on descriptive effect, using MAD T-SHIRT, with a particular focus on: the use and effect of articulation, dynamics, timbres, melodic contour and tonality</li> </ul> <p>NOVEMBER LISTENING MOCK</p>	<p><b>Performance 1 (solo) is recorded</b></p> <ul style="list-style-type: none"> <li>-Performance feedback will be given and practice honed to achieve highest possible marks.</li> <li>-Multiple recordings can be taken to achieve best possible showing of student's ability.</li> </ul> <p><b>Composition 2</b></p> <ul style="list-style-type: none"> <li>-Students begin work on composition 2 – most often in the same style as composition, but using the exam board given stimulus</li> </ul>
<b>Spring Term</b>	<p><b>Exam practice skills</b></p> <ul style="list-style-type: none"> <li>-Students learn how to dictate music onto a treble clef using a rhythmic guide</li> <li>-Students learn strategies for the 9 mark essay question (Q3)</li> <li>-Students develop strategies for score question (Q7) with study of how to follow scores, including following a pulse and time signature</li> </ul> <p><b>Revision</b></p> <ul style="list-style-type: none"> <li>-Substantial time revising all previous topics and cross-referencing musical features:</li> </ul> <p>Focus on:</p> <ul style="list-style-type: none"> <li>• Instrumental techniques and recognition</li> <li>• Relationship between different instruments in ensemble</li> <li>• Rhythm and percussive elements</li> <li>• Styles and functions of accompaniment</li> <li>• Theoretical concepts (modulations/key signatures/time signatures)</li> </ul>	<p><b>Completion of Coursework associated documents and final performances including Performance 2 (ensemble)</b></p>



## Overview of KS5 Curriculum

In addition to KS4 career links, specific transferable knowledge and skills that are explored are:

Research writing and essay skills

Creative media

Popular and world cultures

Technical analysis (notational)

**Subject:** Music      **Head of Department:** Ms J Langham

**Year 12**

**Teacher A**

**Teacher B**

**Area of Study A: The Western Classical Tradition (WCT) (4 lessons fortnight)**

-This AOS is broken into two inter-related topics:

1. Score reading and analysis (including set works)
2. Contextual understanding of the development of the Symphony

**Knowledge – Orchestration and score reading:**

- Italian and German names for orchestral instruments
- Reading a score and split-page scores
- Typical period score markings such as solo / tremolo / rolls / pizzicato
- the decline of basso continuo
- the influence of the Mannheim orchestra
- the occasional use of brass and percussion during early Classical period
- the initial dominance of strings with winds used for doubling, reinforcing and filling in the harmonies
- the increased importance of the woodwind section as they were entrusted with more important and independent material

-Students cover a range of Musical Language concepts, relating to the development of Symphonic writing from 1750 onwards.

**Knowledge – Musical language for context and analysis:**

- structure (sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)
- tonality (related keys and their function within structure)
- texture (monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)
- melody and thematic development (phrase structures – including period and sentence phrasing, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and reorchestration of the theme)
- sonority (contrast and variety of instrumental tone-colours and techniques, and combination of timbres)

**Composition (1 lesson fortnight plus 3 non-taught lessons)**

-Students begin gathering ideas for their free composition, for which they devise their own stimulus. -Students are encouraged to conduct research into their chosen style and study typical devices and musical features which they can mirror in their own work -Students begin notating / sequencing their composition

**Area of Study B: Rock and Pop (2 lessons fortnight)**

-Students are introduced to a wide range of Rock and Pop musical styles and study their historical context, noted artists, key instruments and musical features:

- -Psychedelia and the British Invasion
- -Soul and the wall of sound
- -Country/Folk
- -Soft Rock and Hard Rock
- -Heavy Metal
- -Prog/folk/glam Rock
- -New Wave
- -Funk
- -Disco
- -Synth Pop and HipHop
- -House and Techno
- -Rock and Indie
- -Madchester and BritPop
- -Dance and Manufactured -Pop

-Students study how to analyse popular music chord patterns, intervals and part writing using melodic dictation techniques and popular chord recognition.

**Knowledge:**

-how musical elements are used in rock and pop, including:

- structure (strophic, 32 bar song form, 12 bar blues and verse-chorus)
- tonality (modal and pentatonic)
- texture
- sonority (important/iconic instruments such as Rhodes piano, Stratocaster guitar, Moog synthesizer, distortion, feedback, tremolo, effects such as wah-wah pedal, power chords, falsetto, vibrato and different types of rock and pop bands)
- melody (range, syllabic, melismatic, sequences, repetition, scat singing and portamento)

Autumn Term



- harmonic language (typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation)
  - tempo, metre and rhythm (use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
  - expressive use of dynamics
- Students complete contextual case studies on:
- Stamitz Op. 3 No. 2
  - Haydn 31 Horn signal
  - Mozart 25
  - Mozart 40
  - Haydn 96 (Surprise symphony)
- Students begin detailed analysis of the set work:
- Haydn 104 (set work) – Movement 1
- Students are introduced to essay writing structures covering the development of the following areas in the Symphony:
- Melody and thematic development
  - Harmony and Tonality
  - Orchestration and use of particular instrument groups
  - The approach to the different four movements of the Symphony
  - Form and Structure conventions

using either Musescore or Cubase.

- harmonic language (major and minor 7ths, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes, power chords, consecutive chords)
- tempo, metre and rhythm (including shuffle, dotted rhythms, offbeat, backbeat, groove and irregular metres)
- dynamics
- the relationship between lyrics and music (how composers employ musical elements to underline a song's lyrics)
- the use of music technology (studio effects such as reverb and delay, the development of multi-track recording techniques, overdubbing, panning effects)
- the development of electronic musical instruments such as the synthesizer, sampler and drum machine
- important artists/bands in the development of each genre
- the effect of audience, time and place on the way music is created, developed and performed (how a band's studio recording might need to be changed in a live performance)
- the purpose and intention of the composer/performer (how a particular circumstance might have affected the way in which a song has been composed)
- how rock and pop has changed over time (the development of different rock/pop styles and the way in which they cross-fertilised)
- musical vocabulary and terminology related to the area of study





<b>Spring Term</b>	<p>-Students continue analysis of <b>Haydn 104, covering movements 2-4</b></p> <p>-Students continue their study of Symphonic development, covering the transition period from Classical to Romantic, including:</p> <ul style="list-style-type: none"> <li>• new sonorities (e.g. new instruments, technical improvements and use of instrumental colour)</li> <li>• larger orchestral forces (especially brass and percussion)</li> <li>• programmatic use of the orchestra to create and suggest underlying meaning (e.g. orchestral landscapes, descriptive music, extremes and subtleties of emotion)</li> </ul> <p>with the following case studies:</p> <ul style="list-style-type: none"> <li>• Beethoven 1</li> <li>• Beethoven 3</li> <li>• Beethoven 5</li> <li>• Beethoven 6 (Pastoral)</li> <li>• Beethoven 7</li> </ul> <p>-Students cover the Early Romantic period, looking at historical context They study the further development of orchestration and approaches to form and harmony, through the case studies:</p> <ul style="list-style-type: none"> <li>• Berlioz 'Harold in Italy'</li> <li>• Berlioz Symphonie Fantastique</li> <li>• <b>Mendelssohn's Italian Symphony</b></li> </ul>	Free composition continued	<p>Consolidation of Rock and Pop Contextual info and more detailed work on analysis:</p> <ul style="list-style-type: none"> <li>-Intervals</li> <li>-Chord recognition</li> <li>-Instrument recognition</li> <li>-Time signatures</li> <li>-Modulations</li> <li>-Cadences</li> </ul>
<b>Summer Mock</b>			
<b>Summer Term</b>	<p>-Students complete their study of the development of the Symphony (and Programme symphony / Symphonic poem) with analysis of Mid – Late Romantic case studies:</p> <ul style="list-style-type: none"> <li>• Liszt symphonic poem 'Les Preludes'</li> <li>• Schumann no 3</li> <li>• Bruckner Symphony 4</li> <li>• Smetana 'Vltava' from 'Ma Vlast'</li> <li>• Brahms Symphony 3</li> <li>• Brahms Symphony 4</li> <li>• Strauss 'Don Juan'</li> <li>• Dvorak 9 'New World'</li> <li>• Tchaikovsky 6 'Pathetique'</li> <li>• Mahler 2</li> </ul> <p>Final summative analysis looks at:</p> <ul style="list-style-type: none"> <li>• how and why symphonies were commissioned during the period (e.g. patronage and the rise of public concerts)</li> <li>• how the symphonic form developed through the period (e.g. length, number of movements and new forms)</li> <li>• advances in orchestration and orchestral effects due to commissioned works</li> </ul> <p>-Students then consolidate their essay technique and begin a programme of regular essay writing which continues throughout Year 13.</p>	<p>-Students complete their Free composition, complete with either full notated score or a detailed analysis of their software programme.</p> <p>-Students complete a study log of the compositional process</p> <p>-Students undertake their first mock recital and gather feedback on their performance technique.</p>	



**Year 13**

**Teacher A (6 lessons a fortnight)**

**Teacher B (1 lesson a fortnight)**

Autumn Term

**Area of Study E: Into the 20<sup>th</sup> Century (4 lessons a fortnight)**

-Students begin study of instrumental music of the 20<sup>th</sup> Century, with a focus on specific styles (see knowledge below):

**Knowledge:**

-Impressionism

- whole tone and chromatic scales, parallel chords, ninth chords, fluid rhythms, colourful and rich orchestration, unresolved dissonances, use of free rhythm and small-scale programmatic forms

-Neo-Classicism

- the use of absolute music, attention to craftsmanship and balance with forms, contrapuntal and fugal techniques and structures influenced by the Baroque and Classical eras

-Expressionism

- serial techniques and the twelve tone row, atonality, dissonance, irregular rhythms and metres, angular melodies and extreme registers

-Students develop aural analysis skills of these styles of music, particularly focussing on unusual instrument recognition, form and structure, writing for particular instruments and tonal analysis.

**Knowledge – Musical language for context and analysis:**

-how musical elements are used in composition:

- structure (how earlier forms have been adapted/developed in the 20th century, arch form and how the absence of clear-cut cadences and tonality has affected structure)
- tonality (extended tonality, atonality and remote key relationships)
- texture (monophonic, homophonic, polyphonic and heterophonic)
- sonority (use of instrumental/vocal forces, new or unusual performance techniques and articulation)
- melody (klangfarbenmelodie, lyricism, and melodic devices)
- harmonic language (triads, extended chords such as 7ths/9ths, modal harmony such as whole tone and pentatonic tonalities, octatonicism and treatment of dissonance)
- tempo, metre and rhythm (irregular metre and additive rhythms)
- dynamics
- the effect of audience time and place on the way music is created
- the purpose and intention of the composer/performer
- musical vocabulary and terminology related to the area of study.

-Students begin study of their first 20<sup>th</sup> Century set work: **Debussy 'Nuages'**

-Students begin work on their set stimulus composition using criteria released from the exam board. This composition is in the style of the Western Classical Tradition, so all work correlates with theoretical learning from Year 12 and is supported with teacher resources and semi-regular feedback on the composition itself.

-Students continue to be set regular essays on the development of the Symphony 1750-1900 (year 12 content)

**All lessons spent this term focus on:**

- Ongoing revision of the Rock and Pop unit
- Responsive teaching to pupil need – potentially additional composition support or work on aural analysis skills

**December Mock**



<b>Spring Term</b>	<ul style="list-style-type: none"><li>-Students complete study of 'Nuages' and undertake a case study into their second and final piece; <b>Poulenc's Trio for Oboe, Bassoon and Piano</b></li><li>-Students hone their dictation skills, focussing on rhythmic and melodic dictation of an orchestral parts</li><li>- The remainder of the term covers exam preparation and revision of all topics</li></ul>	Students complete their compositions and associated paperwork
<b>March Mock</b>		
<b>Pre-Study Leave</b>	-The remainder of the term covers exam preparation and revision of all topics	Students complete a mock recital and then full performance recital with a visiting examiner.