

## Key Stage 5: Year 12

### Overall Curriculum Goals

- The Study of Western Traditional Music through the analysis of the development of the Symphony from 1650 to 1800, Expressionism and 20<sup>th</sup> Century Music, Musical Theatre across various composers and decades and the Jazz Idiom across various composers and decades.
  - Students have to present two to three compositions in various styles and perform between six to twelve minutes to a visiting examiner on an instrument/voice of their choice.
    - Students are required to complete a listening and theory exam based upon some prepared and unprepared music.
    - The course develops further, the skills learnt at GCSE level and build towards potential study at University or Music Conservatoire.

Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<p>To include: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Use correctly musical vocabulary and terminology Know and understand musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) of Renaissance - Early Romantic • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Development of the symphony • Analysis of Haydn • Exam Question Practice</p> <p><b>Component 3 (AO2)</b></p> <p>Introduction to A Level Composition Exercises, linked to wider listening, developing understanding of the 3 assessment strands 1. Creating Musical Ideas 2. Developing Musical Ideas 3. Technical and Expressive Control (Through arrangement and composition exercises)</p>	<p>To include and develop: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) of Renaissance - Early Romantic • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Development of the symphony • Analysis of Haydn • Exam Question Practice</p> <p><b>Component 3 (AO2)</b></p> <p>Introduction to A Level Composition Exercises, linked to wider listening, developing understanding of the 3 assessment strands 1. Creating Musical Ideas 2. Developing Musical Ideas 3. Technical and Expressive Control (Through arrangement and composition exercises)</p> <p><b>Component 2</b> First assessed solo performance.</p>	<p>To build upon: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills.</p> <p>Musical Eras (Features and development) of Late Romantic – 21st Century • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Pick from AoS E/F</p> <p><b>Component 2</b></p> <p>Reflection from solo performance and Preparation for second solo performance.</p> <p><b>Component 3</b> Begin Free Composition (Western Classical Tradition) (Tutorials)</p>	<p>To consolidate: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) of Late Romantic – 21st Century • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Pick from AoS E/F and develop understanding</p> <p><b>Component 2</b></p> <p>Second solo performance submission.</p> <p><b>Component 3</b></p> <p>Free Composition (Tutorials) Interim Assessment 1</p>	<p>To build upon, develop and refine: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) of 'Musical Theatre' • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Pick from AoS B/C/D</p> <p><b>Component 2</b></p> <p>Preparation for full mock recital.</p> <p><b>Component 3</b></p> <p>Free Composition (Tutorials) Interim Assessment 2</p>	<p>To evaluate, review and plan for further development: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) of 'Musical Theatre' • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p>Pick from AoS B/C/D and develop understanding</p> <p><b>Component 2 (AO1)</b></p> <p>Summer showcase of solo recital performances</p> <p><b>Component 3 (AO2)</b></p> <p>Deadline for Free Composition</p> <p><b>DECIDE SPECIALISM FOR PERFORMING/COMPOSITION</b></p>

Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas
conjunct, disjunct, triadic, broken chord, scalic, arpeggio intervals within the octave passing notes diatonic, chromatic slide/portamento, ornamentation including acciaccaturas, appoggiaturas ostinato diatonic, chromatic consonant, dissonant pedal, drone cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie identification of major, minor and dominant seventh chords using chord symbols/roman numerals. major, minor, and their key signatures to four sharps and flats modulation to dominant, subdominant in major or minor keys relative major or minor tonic major or minor. binary and ternary rondo arch-shape through-composed theme and variations, sonata, minuet and trio,	conjunct, disjunct, triadic, broken chord, scalic, arpeggio intervals within the octave passing notes diatonic, chromatic slide/portamento, ornamentation including acciaccaturas, appoggiaturas ostinato diatonic, chromatic consonant, dissonant pedal, drone cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie identification of major, minor and dominant seventh chords using chord symbols/roman numerals. major, minor, and their key signatures to four sharps and flats modulation to dominant, subdominant in major or minor keys relative major or minor tonic major or minor. binary and ternary rondo arch-shape	Riff, pitch bend, melisma, hook slide, glissando, improvisation Ostinato, blue notes. power chords, chord symbols eg C <sup>7</sup> stock chord progressions eg I VI IV V. pentatonic, modal, blues scale. intro/outro, verse, chorus, break twelve-bar blues, drum fill. standard contemporary instrument types eg electric guitar, synthesisers specific instrument types eg sitar, dilruba instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck drum kit components and techniques eg rim shot vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing specific instrumental techniques eg slap bass specific instrumental effects eg amplification, distortion	Riff, pitch bend, melisma, hook slide, glissando, improvisation Ostinato, blue notes. power chords, chord symbols eg C <sup>7</sup> stock chord progressions eg I VI IV V. pentatonic, modal, blues scale. intro/outro, verse, chorus, break twelve-bar blues, drum fill. standard contemporary instrument types eg electric guitar, synthesisers specific instrument types eg sitar, dilruba instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck drum kit components and techniques eg rim shot vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing specific instrumental techniques eg slap bass specific instrumental effects eg amplification, distortion	Blue notes, pentatonic, whole tone, modal slide/glissando/portamento, pitch bend, appoggiaturas ostinato, riff melody-scat, melisma improvisation, modal pentatonic, strophic, verse and chorus, cyclic call and response popular song forms structure-12/16 bar blues. generic families of instruments as found in traditional/world music eg steel drums the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus, drone vocal techniques eg falsetto, vibrato, rap. irregular, free skank, bubble clave (Bo Diddley type beat) augmentation, diminution anacrusis, hemiola	Blue notes, pentatonic, whole tone, modal slide/glissando/portamento, pitch bend, appoggiaturas ostinato, riff melody-scat, melisma improvisation, modal pentatonic, strophic, verse and chorus, cyclic call and response popular song forms structure-12/16 bar blues. generic families of instruments as found in traditional/world music eg steel drums the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus, drone vocal techniques eg falsetto, vibrato, rap. irregular, free skank, bubble clave (Bo Diddley type beat) augmentation, diminution anacrusis, hemiola

<p>scherzo and trio call and response</p> <p>ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal</p> <p>polyphonic/contrapuntal</p> <p>imitative, canonic, layered</p> <p>antiphonal a cappella</p> <p>monophonic/single melody line</p> <p>melody and accompaniment</p> <p>unison, octaves.</p> <p>simple and compound time</p> <p>regular, anacrusis</p> <p>common Italian tempo terms eg</p> <p>allegro, andante</p> <p>pulse, augmentation, diminution</p> <p>hemiola, semibreve, minim,</p> <p>crotchet, quaver, semiquaver</p> <p>dotted rhythms, triplets, scotch snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as follows:</p> <p><i>pp, p, mp, mf, f, ff</i> including the</p> <p>Italian terms, <i>cresc, crescendo, dim,</i></p> <p><i>diminuendo</i> including hairpins</p> <p><i>sfz, sforzando</i>, common signs,</p> <p>terms and symbols.</p>	<p>through-composed theme and</p> <p>variations, sonata, minuet and trio,</p> <p>scherzo and trio call and response</p> <p>ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal</p> <p>polyphonic/contrapuntal</p> <p>imitative, canonic, layered</p> <p>antiphonal a cappella</p> <p>monophonic/single melody line</p> <p>melody and accompaniment</p> <p>unison, octaves.</p> <p>simple and compound time</p> <p>regular, anacrusis</p> <p>common Italian tempo terms eg</p> <p>allegro, andante</p> <p>pulse, augmentation, diminution</p> <p>hemiola, semibreve, minim,</p> <p>crotchet, quaver, semiquaver</p> <p>dotted rhythms, triplets, scotch</p> <p>snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as</p> <p>follows:<i>pp, p, mp, mf, f, ff</i> including</p> <p>the Italian terms, <i>cresc, crescendo,</i></p> <p><i>dim, diminuendo</i> including hairpins</p> <p><i>sfz, sforzando</i>, common signs,</p> <p>terms and symbols.</p>	<p>specific technological recording</p> <p>techniques eg automatic double-</p> <p>tracking (ADT) and direct input</p> <p>transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>specific technological recording</p> <p>techniques eg automatic double-</p> <p>tracking (ADT) and direct input</p> <p>transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>bi-rhythm, cross-rhythm,</p> <p>polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>	<p>bi-rhythm, cross-rhythm,</p> <p>polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>
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CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
	Visit to Bridgewater Hall – Halle Set Works Concert	Opportunity to discuss the role of a film composer and opportunities in Television via links with Media City	Visit from Chethams Young Musicians to demonstrate Orchestral Instruments	Planning a performance Team Work and co-operation Analysis of genres with a view to entering the industry as a performer Role of performers at a large event i.e.:- Easter Concert	Blue Coat Young Musician of the Year Competition

## Key Stage 5: Year 13

### Overall Curriculum Goals

- The Study of Western Traditional Music through the analysis of the development of the Symphony from 1650 to 1800, Expressionism and 20<sup>th</sup> Century Music, Musical Theatre across various composers and decades and the Jazz Idiom across various composers and decades.
  - Students have to present two to three compositions in various styles and perform between six to twelve minutes to a visiting examiner on an instrument/voice of their choice.
    - Students are required to complete a listening and theory exam based upon some prepared and unprepared music.
    - The course develops further, the skills learnt at GCSE level and build towards potential study at University or Music Conservatoire.

Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
<p>To consolidate and embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Revisit the ability to correctly use musical vocabulary and terminology. Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) ALL ERAS • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p><b>Component 1</b></p> <p>AoSA Recap • Mendelssohn Analysis</p> <p><b>Component 2</b></p> <p>Preparation for final mock recital.</p> <p><b>Component 3</b></p> <p>Select Published Brief (x2 if Specialising) Composition 2 (Tutorials) Interim Assessment 1</p>	<p>To firmly embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) ALL ERAS • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p><b>Component 1</b></p> <p>AoSA Recap • Mendelssohn Analysis</p> <p><b>Component 2</b></p> <p>Final Mock Recital</p> <p><b>Component 3</b></p> <p>Composition 2 (Tutorials) Interim Assessment 2</p>	<p>To show signs of mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) ALL ERAS • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p><b>- Component 1</b></p> <p>Revisit AoS E • Further Exam Question practice</p> <p><b>Component 2</b></p> <p>Final Externally Examined Recital (Date TBC)</p> <p><b>Component 3</b></p> <p>Composition 2 (Tutorials) Interim Assessment 3 Composition 3 if specialising (Tutorials) Interim Assessment 1</p>	<p>To develop mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills</p> <p>Musical Eras (Features and development) ALL ERAS • Aural Awareness • Wider Listening • Unprepared listening questions</p> <p><b>- Component 1</b></p> <p>Revisit AoS E • Further Exam Question practice</p> <p><b>Component 2 (AO1)</b></p> <p>Time transferred to revision/Exam preparation Liaise with instrumental staff over Aural requirements, Keys/Chord identification/Cadences</p> <p><b>Component 3</b></p> <p>Composition 2 (Tutorials) Recordings Composition 3 if specialising (Tutorials) Interim Assessment 2 Deadline for Compositions</p>	<p>To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements</p> <p>Revision and Mock Papers/Questions</p>	<p>To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements</p> <p>Revision and Mock Papers/Questions (as required)</p> <p>40% Appraising paper in June</p> <p>Option A 35% Performance 25% Composition</p> <p>Option B 25% Performance 35% Composition</p>

Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas		
Ostinato, motifs	conjunct, disjunct, triadic,	Riff, pitch bend, melisma, hook	blue notes, pentatonic, whole tone,	All Key vocabulary, concepts and ideas from course to be revisited, revised and consolidated	All Key vocabulary, concepts and ideas from course to be revisited, revised and consolidated		
Melisma, chromatic	broken chord, scalic, arpeggio	slide, glissando, improvisation	modal				
Dissonant, pedal.	intervals within the octave	Ostinato, blue notes.	slide/glissando/portamento, pitch			<b>Practice listening assessments/ exam preparation.</b>	<b>Final exam- June.</b>
Pentatonic, whole tone	passing notes	power chords, chord symbols eg C <sup>7</sup>	bend, appoggiaturas				
Modal, tonal ambiguity.	diatonic, chromatic	stock chord progressions eg I VI IV	ostinato, riff				
specific families of instruments	slide/portamento, ornamentation	V.	melody–scat, melisma				
use of technology, synthesised and	including acciaccaturas,	pentatonic, modal, blues scale.	improvisation, modal				
computer-generated sounds	appoggiaturas	intro/outro, verse, chorus, break	pentatonic, strophic, verse and				
instrumental techniques eg	ostinato diatonic, chromatic	twelve-bar blues, drum fill.	chorus, cyclic				
vamping.	consonant, dissonant pedal, drone	standard contemporary instrument	call and response				
Drones, imitative	cadences: perfect, plagal,	types eg electric guitar,	popular song forms				
layered/layering.	imperfect, interrupted and tierce	synthesisers	structure–12/16 bar blues.				
irregular, free	de Picardie	specific instrument types eg sitar,	generic families of instruments as				
augmentation, diminution	identification of major, minor and	dilruba	found in traditional/world music				
anacrusis, hemiola	dominant seventh chords using	instrumental techniques eg palm	eg steel drums				
rubato, bi-rhythm, cross-rhythm,	chord symbols/roman numerals.	mute (pm), pitch bend, hammer-on	the use of technology, synthesised				
polyrhythm	major, minor, and their key	(ho), pull-off (po), slide	and computer-generated sounds,				
syncopation, off-beat.	signatures to four sharps and flats	guitar/bottleneck	sampling and the use of techniques				
	modulation to dominant,	drum kit components and	such as reverb, distortion and				
	subdominant in major or minor	techniques eg rim shot	chorus, drone				
	keys	vocal timbres eg falsetto, belt, rap,	vocal techniques eg falsetto,				
	relative major or minor	beat-boxing, scat singing	vibrato, rap.				
	tonic major or minor.	specific instrumental techniques eg	irregular, free				
	binary and ternary	slap bass	skank, bubble				
	rondo	specific instrumental effects eg	clave (Bo Diddley type beat)				
	arch-shape	amplification, distortion	augmentation, diminution				
			anacrusis, hemiola				

	<p>through-composed theme and variations, sonata, minuet and trio, scherzo and trio call and response ground bass, continuo cadenza.</p> <p>harmonic/homophonic/chordal polyphonic/contrapuntal imitative, canonic, layered antiphonal a cappella monophonic/single melody line melody and accompaniment unison, octaves.</p> <p>simple and compound time regular, anacrusis</p> <p>common Italian tempo terms eg allegro, andante</p> <p>pulse, augmentation, diminution hemiola, semibreve, minim, crotchet, quaver, semiquaver dotted rhythms, triplets, scotch snap</p> <p>rubato, pause, tempo.</p> <p>Gradation of dynamics as follows: <i>pp, p, mp, mf, f, ff</i> including the Italian terms, <i>cresc, crescendo, dim, diminuendo</i> including hairpins <i>sfz, sforzando</i>, common signs, terms and symbols.</p>	<p>specific technological recording techniques eg automatic double-tracking (ADT) and direct input transformer (DIT).</p> <p>bpm (beats per minute)</p> <p>mm (metronome marking)</p> <p>groove, backbeat</p> <p>syncopation, off-beat</p> <p>shuffle, swing/swung.</p>	<p>bi-rhythm, cross-rhythm, polyrhythm</p> <p>shuffle beat, backbeat</p> <p>syncopation, off-beat</p> <p>bossa nova, samba</p> <p>salsa, tango</p> <p>habanera, danzón</p> <p>merengue, cha-cha-cha</p> <p>rumba.</p>		
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CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
Planning a performance Team Work and co-operation Analysis of genres with a view to entering the industry as a performer	Visit to Bridgewater Hall – Halle Set Works Concert	Opportunity to discuss the role of a film composer and opportunities in Television via links with Media City	Planning a performance Team Work and co-operation Analysis of genres with a view to entering the industry as a performer	Role of performers at a large event i.e.:- Easter Concert Discussion and first-hand experience of how music is used to enhance Video Games and what it takes to write successful music for a top selling game.	