



Music Key Stage 4 Curriculum Overview

Key Stage 4 Music Curriculum Overview

Year 10	<div> <div>←</div> <div>Week 1</div> <div>→</div> <div>Week 39</div> </div>				
	<i>Understanding Music</i> <i>Performing as a soloist</i> <i>Composing skills</i>	<i>Understanding Music</i> <i>Performing an ensemble</i> <i>Composing skills</i>	<i>Understanding Music</i> <i>Area of study 1: Western classical tradition 1650–1910</i> <i>Performing as a soloist</i> <i>Composing skills – set brief practice.</i>	<i>Understanding Music</i> <i>Area of study 3: Traditional music</i> <i>Performing as an ensemble</i> <i>Area of study 2: Popular music: 1960's-1970's rock music.</i> <i>Composing skills – free composition</i>	<i>Understanding Music</i> <i>Area of study 3: Traditional music</i> <i>Performing as a soloist and ensemble</i> <i>Composing skills – free composition.</i>
<div>Key content</div> <div>(know that...Know how...)</div>	Understanding music: <ul style="list-style-type: none"> • Inter-related dimensions. • Staff notations (reading and writing). Melody: • conjunct, disjunct, triadic, broken chords, scalar, arpeggio • passing notes • diatonic, chromatic • ostinato • phrasing, articulation. Harmony • diatonic, chromatic • consonant, dissonant • pedal, drone • identification of major, minor and dominant seventh chords using chord symbols/roman numerals. • modulation to dominant, subdominant in major or minor keys 	Understanding music: Unfamiliar listening preparation. <ul style="list-style-type: none"> • Inter-related dimensions. • Staff notations (reading and writing). Melody: • conjunct, disjunct, triadic, broken chords, scalar, arpeggio • intervals within the octave • passing notes • diatonic, chromatic • slide/portamento, ornamentation including acciaccaturas, appoggiaturas • ostinato • phrasing, articulation. Harmony • diatonic, chromatic • consonant, dissonant • pedal, drone 	Understanding music: <ul style="list-style-type: none"> • A) Unfamiliar listening preparation – application and recognising the inter-related dimensions explored in the first two schemes. <p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <ul style="list-style-type: none"> • The Coronation Anthems and 	Understanding music: <ul style="list-style-type: none"> • Area of study 3: Traditional music (unfamiliar listening) • For the purpose of this specification, traditional music is defined as music that takes influences from traditional sources including folk music and reinterprets them in a contemporary style, and traditional music from traditional sources and cultures that is performed as intended by the composer. • Students must be able to listen 	Understanding Music: <ul style="list-style-type: none"> • AoS3: Paul Simon: Graceland album – the following tracks: <ul style="list-style-type: none"> • <i>Graceland</i> <p>Application of inter-related dimensions, cultural and historical understanding of the set study pieces named above.</p> Performing: <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for a mock

	<ul style="list-style-type: none"> relative major or minor tonic major or minor. call and response Sonority (Timbre) instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups Texture harmonic/homophonic/choral polyphonic/contrapuntal a cappella monophonic/single melody line melody and accompaniment unison, octaves. Tempo, metre and rhythm simple and compound time regular anacrusis common Italian tempo terms eg allegro, andante pulse semibreve, minim, crotchet, quaver, semiquaver dotted rhythms, triplets, scotch snap , pause tempo. Dynamics and articulation Gradation of dynamics as follows: <i>pp, p, mp, mf, f, ff</i> including the Italian terms 	<ul style="list-style-type: none"> cadences: perfect, plagal, imperfect, interrupted and tierce de Picardie identification of major, minor and dominant seventh chords using chord symbols/roman numerals. Tonality 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. Structure binary and ternary rondo arch-shape through-composed theme and variations, sonata, minuet and trio, scherzo and trio call and response ground bass, continuo cadenza. Sonority (Timbre) instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups instrumental techniques such as arco, pizzicato, con sordino. 	<p>Oratorios of Handel.</p> <ul style="list-style-type: none"> The Orchestra Music of Haydn, Mozart and Beethoven. The piano music of Chopin and Schumann. The Requiem of the late Romantic period. <p>Performing:</p> <ul style="list-style-type: none"> Understanding the performance unit. Performing and rehearsing as a soloist in preparation for a mock performance assessment. Instrument techniques. Relevant notation reading. Application of assessment criteria. <p>Composing:</p>	<p>attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <ul style="list-style-type: none"> Blues music from 1920–1950 Fusion music incorporating African and/or Caribbean music Contemporary Latin music Contemporary Folk music of the British Isles. Area of study 2: Popular music (unfamiliar listening) Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: Rock music from the 1960s-1970s. 	<p>performance assessment.</p> <ul style="list-style-type: none"> Instrument techniques. Relevant notation reading. Application of assessment criteria. <p>Composing:</p> <ul style="list-style-type: none"> Continuing composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of inter-related dimensions.
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	<ul style="list-style-type: none"> • <i>cresc, crescendo, dim, diminuendo</i> including hairpins • <i>sfz, sforzando</i> • common signs, terms and symbols. <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a soloist. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing: How to compose a: Rhythm, Melody Chord progression. Use of a DAW, scoring software and free hand composition.</p>	<p>Texture</p> <ul style="list-style-type: none"> • harmonic/homophonic/choral • polyphonic/contrapuntal • imitative, canonic, layered • antiphonal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves. <p>Tempo, metre and rhythm</p> <ul style="list-style-type: none"> • simple and compound time • regular • anacrusis • common Italian tempo terms eg allegro, andante • pulse • augmentation, diminution • hemiola • semibreve, minim, crotchet, quaver, semiquaver • dotted rhythms, triplets, scotch snap • rubato, pause • tempo. <p>Dynamics and articulation Gradation of dynamics as follows:</p> <ul style="list-style-type: none"> • <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>Composing to a set brief practice – students select a brief to compose to. These are based on past briefs set by the exam board.</p>	<ul style="list-style-type: none"> • Exploration of riffs. • Music technology fx such as panning, reverb, distortion, delay and EQ. <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for a mock performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing: Composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of inter-related dimensions.</p>	
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		<p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a an ensemble. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing: Modulations. Chord building (extended). Diatonic chords. Pentatonic scale. Use of a DAW, scoring software and free hand composition.</p>			
Prior Knowledge	Interrelated dimensions. Instrument technique (relevant to instrument choice). Keyboard skills. Standard notation – bass and treble clef.	How to compose a: Rhythm, Melody Chord progression. Use of a DAW, scoring software and free hand composition. Interrelated dimensions. Instrument technique (relevant to instrument choice). Keyboard skills. Standard notation – bass and treble clef. Listening with increasing discrimination.	Listening with increasing discrimination. How to approach composing to a set brief. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.

GCSE Assessment Objectives	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music.
Assessments	<ul style="list-style-type: none"> • Culminating Assessment: End-of-Unit Exam Theoretical Mastery: • Rigorous questions on musical elements, historical contexts, and cultural influences. • Practical Application (Ongoing): 	<ul style="list-style-type: none"> • <i>Part 1: Unfamiliar Listening Preparation</i> Exemplar summative assessment through the Understanding Music exam style questions: • Listen to a piece of music that you have not encountered before. Identify and describe at 	<ul style="list-style-type: none"> • Composition Challenge: Synthesize theoretical principles into a creative composition. Cultural and Historical Analysis: 	<ul style="list-style-type: none"> • Composition Challenge: Synthesize theoretical principles into a creative composition. Cultural and Historical Analysis: • Essays on the impact of cultures and 	<ul style="list-style-type: none"> • Composition Challenge: Synthesize theoretical principles into a creative composition. Cultural and Historical Analysis:

	<ul style="list-style-type: none"> Real-world scenarios, emphasizing ensemble performance and expressive interpretation. <p>Composition Challenge:</p> <ul style="list-style-type: none"> Synthesize theoretical principles into a creative composition. <p>Cultural and Historical Analysis:</p> <p>Interdisciplinary Connections:</p> <ul style="list-style-type: none"> Numeracy skills integrated for quantitative musical analysis. <p>Integrated Literacy:</p> <ul style="list-style-type: none"> Clear and nuanced written responses, fostering literacy skills. <p>Assessment Criteria:</p> <ul style="list-style-type: none"> Holistic evaluation considering accuracy, creativity, and practical application. <p>Feedback:</p> <ul style="list-style-type: none"> Detailed feedback guides ongoing improvement. <p>Purpose:</p> <ul style="list-style-type: none"> Capstone assessment reflecting comprehensive understanding and application in "Understanding Music." 	<p>least three inter-related dimensions present in the composition.</p> <ul style="list-style-type: none"> Analyse a short musical passage in staff notation. Explain the significance of the notation in conveying the musical elements and structure. <i>Part 2: Melody</i> Choose a musical piece and identify examples of conjunct, disjunct, triadic, and broken chord melodies. Explain how these elements contribute to the overall character of the piece. Explore a specific interval within the octave. Provide examples from different musical compositions and discuss the emotional or aesthetic impact of these intervals. <i>Part 3: Harmony</i> Analyse a musical passage to identify instances of diatonic and chromatic harmony. Discuss how the use of consonant and dissonant harmonies contributes to the mood of the piece. Select a piece with pedal or drone elements. Explain the role of pedal and drone in 	<p>Practical Application (Ongoing):</p> <ul style="list-style-type: none"> Real-world scenarios, emphasizing ensemble performance and expressive interpretation. Part 2: Unfamiliar listening preparation – listening assessment for unfamiliar pieces that explores analysis of short musical passages. Analyse using DRCSMITTH through exam style questions (see previous topic for exam style questions – please note they will be in a different context (AoS1 Unfamiliar listening – Western classical 	<p>history on specific compositions.</p> <p>Practical Application (Ongoing):</p> <ul style="list-style-type: none"> Real-world scenarios, emphasizing ensemble performance and expressive interpretation. Understanding Music: Unfamiliar listening preparation – listening assessment for unfamiliar pieces that explores analysis of short musical passages. Analyse using DRCSMITTH for Traditional Music and Popular music through exam style questions. 	<ul style="list-style-type: none"> Essays on the impact of cultures and history on specific compositions. <p>Practical Application (Ongoing):</p> <ul style="list-style-type: none"> Real-world scenarios, emphasizing ensemble performance and expressive interpretation. Understanding Music: Set text preparation – 8 mark exam question approach – formative and class based. Summative assessment – 8 mark exam based question on the musical, cultural and historical knowledge of 'Graceland'.
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		<p>creating tension or stability in the harmonic structure.</p> <ul style="list-style-type: none"> • <i>Part 4: Tonality</i> • Examine a musical composition and identify key signatures with up to four sharps or flats. Discuss how these key signatures influence the overall tonality of the piece. • Explore a piece that modulates to the dominant or subdominant in major or minor keys. Explain the effect of modulation on the listener's experience. • <i>Part 5: Structure</i> • Choose a composition and identify its structural form (e.g., binary, ternary, rondo, etc.). Discuss how the chosen structure contributes to the overall narrative of the piece. • Analyse a piece featuring theme and variations, sonata, minuet and trio, or another form. Explain the significance of the chosen form in enhancing the musical expression. • <i>Part 6: Sonority (Timbre)</i> • Explore a piece featuring various instruments or voices. Discuss how the combination of instruments/voices 	<p>tradition 1650-1910.</p>		
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		<p>contributes to the overall timbre and emotional impact of the composition.</p> <ul style="list-style-type: none"> Investigate instrumental techniques such as arco, pizzicato, and con sordino in a specific musical work. Explain how these techniques affect the sonic character of the piece. <i>Part 7: Texture</i> Analyse a musical passage to identify examples of harmonic, polyphonic, and monophonic textures. Discuss how these textures contribute to the overall musical experience. Choose a composition and identify instances of imitative, canonic, or layered textures. Discuss the role of these textures in creating complexity and interest. <i>Part 8: Tempo, Metre, and Rhythm</i> Identify examples of simple and compound time signatures in a piece of music. Discuss how these time signatures influence the rhythmic feel of the composition. Analyse a musical passage to identify variations in tempo and meter. Discuss 			
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		<p>how changes in tempo and meter contribute to the overall dynamic and expressive qualities of the piece.</p> <p>Composition Challenge:</p> <ul style="list-style-type: none">• Synthesize theoretical principles into a creative composition. <p>Cultural and Historical Analysis:</p> <p>Practical Application (Ongoing):</p> <ul style="list-style-type: none">• Real-world scenarios, emphasizing ensemble performance and expressive interpretation.			
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Year 11	<div> <div>←</div> <div>Week 1</div> <div>→</div> </div> Week				
	<p><i>Understanding Music</i> <i>Area of study 3: Traditional music</i> <i>Performing as a soloist</i> <i>Composing skills – free composition completed..</i></p>	<p><i>Understanding Music</i> <i>Area of study 3: Traditional music</i> <i>Area of study 2: Popular music.</i> <i>Performing as an ensemble</i> <i>Composing skills –set brief.</i></p>	<p><i>Understanding Music</i> <i>Area of study 1: Western classical tradition 1650–1910</i> <i>Area of study 4: Western classical tradition since 1910.</i> <i>Performing as an ensemble</i> <i>Composing skills – set brief</i></p>	<p><i>Understanding Music</i> <i>Area of study 1:</i> <i>Area of study 1: Western classical tradition 1650–1910 (compulsory) –</i> <i>Study piece</i></p>	<p><i>Revision of Understanding Music (exam preparation)</i></p>
<p>Key content (know that...Know how...)</p>	<p>Understanding Music:</p> <ul style="list-style-type: none"> Paul Simon: Graceland album – the following tracks: <i>Graceland</i> <i>Diamonds on the Soles of Her Shoes</i> <i>You Can Call Me Al</i> <p>Application of inter-related dimensions, cultural and historical understanding of the set study pieces named above.</p> <p>Performing:</p> <ul style="list-style-type: none"> Understanding the performance unit. Performing and rehearsing as an ensemble in 	<p>Understanding music:</p> <ul style="list-style-type: none"> Area of study 3: Traditional music (unfamiliar listening) For the purpose of this specification, traditional music is defined as music that takes influences from traditional sources including folk music and reinterprets them in a contemporary style, and traditional music from traditional sources and cultures that is performed as intended by the composer. 	<p>Understanding music:</p> <ul style="list-style-type: none"> A) Unfamiliar listening preparation – application and recognising the inter-related dimensions explored in the first two schemes. <p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p>	<p>Understanding music:</p> <ul style="list-style-type: none"> <i>For the purposes of this specification, the western classical tradition is defined as art music of (or growing out of) the European tradition, normally notated, and normally intended for public performance.</i> <i>Listening – unfamiliar music</i> 	<p>Understanding music:</p> <ul style="list-style-type: none"> Inter-related dimensions. Staff notations (reading and writing). Melody: conjunct, disjunct, triadic, broken chords, scalar, arpeggio passing notes diatonic, chromatic ostinato phrasing, articulation. Harmony diatonic, chromatic consonant, dissonant pedal, drone identification of major, minor and dominant seventh chords using chord symbols/roman numerals.

	<p>preparation for a solo assessment.</p> <ul style="list-style-type: none"> • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing: Continuing composing a free composition – students start their free composition and complete a composing logbook alongside this to reflect on their application of inter-related dimensions.</p>	<ul style="list-style-type: none"> • Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: • Blues music from 1920–1950 • Fusion music incorporating African and/or Caribbean music • Contemporary Latin music • Contemporary Folk music of the British Isles. <p>Area of study 2: Popular music For the purpose of this specification, popular music is defined as mainstream music including a number of musical styles and genres including rock, pop, musical theatre, film and computer gaming music from 1950 to the present. Listening – unfamiliar music</p>	<ul style="list-style-type: none"> • The Coronation Anthems and Oratorios of Handel. • The Orchestra Music of Haydn, Mozart and Beethoven. • The piano music of Chopin and Schumann. • The Requiem of the late Romantic period. <p>Area of study 4: Western classical tradition since 1910 For the purpose of this specification, western classical tradition since 1910 is defined as music that comprises modern, contemporary classical music, experimental and minimalist music as well as other forms. Listening – unfamiliar music Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p>	<ul style="list-style-type: none"> • <i>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</i> • <i>Study piece</i> • <i>Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo (first taught 2020, first assessed 2022, assessed until N/A).</i> <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for summative 	<ul style="list-style-type: none"> • modulation to dominant, subdominant in major or minor keys • relative major or minor • tonic major or minor. • call and response • Sonority (Timbre) • instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups • Texture • harmonic/homophonic/chordal • polyphonic/contrapuntal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves. • Tempo, metre and rhythm • simple and compound time • regular • anacrusis • common Italian tempo terms eg allegro, andante • pulse • semibreve, minim, crotchet, quaver, semiquaver • dotted rhythms, triplets, scotch snap • , pause • tempo.
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		<p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <ul style="list-style-type: none"> • music of Broadway 1950s to 1990s • rock music of 1960s and 1970s • film and computer gaming music 1990s to present • pop music 1990s to present. <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as an ensemble in preparation for a performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p>	<ul style="list-style-type: none"> • The orchestral music of Copland • British music of Arnold, Britten, Maxwell-Davies and Tavener • The orchestral music of Zoltán Kodály and Béla Bartók • Minimalist music of John Adams, Steve Reich and Terry Riley. <p>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a soloist in preparation for a mock performance assessment. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. 	<p>assessment of ensemble.</p> <ul style="list-style-type: none"> • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p> <p>Composing to a set brief – continued to be finalised for summative assessment.</p>	<p>Dynamics and articulation</p> <p>Gradation of dynamics as follows:</p> <ul style="list-style-type: none"> • <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>Performing:</p> <ul style="list-style-type: none"> • Understanding the performance unit. • Performing and rehearsing as a soloist. • Instrument techniques. • Relevant notation reading. • Application of assessment criteria. <p>Composing:</p> <p>How to compose a:</p> <p>Rhythm, Melody Chord progression. Use of a DAW, scoring software and free hand composition.</p>
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		Composing a free composition – students start their set brief composition and complete a composing logbook alongside this to reflect on their application of inter-related dimensions.	Composing: Composing to a set brief practice – students select a brief to compose to. These are based on past briefs set by the exam board.		
Prior Knowledge	Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Listening with increasing discrimination (use of previous list) How to approach composing a free composition. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Listening with increasing discrimination. How to approach composing to a set brief. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Listening with increasing discrimination (use of previous list) How to finalise composing a set composition. Application of inter-related dimensions. Recognising inter-related dimensions. Instrument techniques. Standard/ other relevant notation reading.	Understanding Music Area of study 1: Western classical tradition 1650–1910 Area of study 2: Popular music. Understanding Music Area of study 3: Traditional music Area of study 4: Western classical tradition since 1910.
GCSE Assessment Objectives	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical 	<ul style="list-style-type: none"> • AO1: Perform with technical control, expression and interpretation. • AO2: Compose and develop musical ideas with technical control and coherence. • AO3: Demonstrate and apply musical knowledge.

	<ul style="list-style-type: none"> • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<p>control and coherence.</p> <ul style="list-style-type: none"> • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<p>control and coherence.</p> <ul style="list-style-type: none"> • AO3: Demonstrate and apply musical knowledge. • AO4: Use appraising skills to make evaluative and critical judgements about music. 	<ul style="list-style-type: none"> • AO4: Use appraising skills to make evaluative and critical judgements about music.
Assessments	<ul style="list-style-type: none"> • 1. End of Unit Exam style questions: • Comprehensive assessment covering key concepts, musical elements, and historical/cultural contexts (Graceland extended answer style questioning, Baroque and Classical era musical features (AoS1). • Evaluates knowledge, understanding, and analytical skills acquired during the topic, including the 	<ul style="list-style-type: none"> • 1. End of Topic Exam style questions: • Culminating assessment focusing on key topics covered in the unit (AoS1: recognise Romantic era stylistic features, AoS2: popular music: music of Broadway 1950s to 1990s, film and computer gaming music 1990s to present, pop music 1990s to present musical features.) 	<ul style="list-style-type: none"> • 1. End of Topic Exam styles questions (Based on Exam Questions): • Culminating assessment tailored to key unit topics and concepts (AoS 1: Western classical tradition 1650–1910 key musical and stylistic features. • AoS 4: Western classical tradition since 1910 key 	<ul style="list-style-type: none"> • 1. End of topic exam style questions: • Culminating assessment designed around key unit topics and exam-style questions. • Structured in an exam format to evaluate knowledge, understanding, and application. • Targets comprehensive understanding of 	<ul style="list-style-type: none"> • Revision exam papers: Students will demonstrate readiness for the exam by effectively applying their knowledge and revisiting components from all of the topics. They will also be assessed in their approach to the exam through undertaking time management strategies linked to the understanding music exam – such as 4 tick boxes and guidance on where in the question they should be in the question attempt on the 1st. 2nd, 3rd and 4th time playing. This will be formatively assessed and peer/self-

	<p>extended answer response questions.</p> <ul style="list-style-type: none"> • Questions may include identifying musical elements, analysing compositions, and understanding historical and cultural influences. • Targets both AO1 (knowledge and understanding) and AO2 (application of knowledge). • 2. Practical/Composition Assessment (Ongoing): • Continuous evaluation of practical and compositional skills throughout the unit. • Includes regular practical exercises, performance tasks, and composition assignments. • Gauges the ability to apply theoretical knowledge in practical settings. 	<ul style="list-style-type: none"> • Exam format with questions designed to evaluate knowledge, understanding, and application. • Covers essential concepts and theoretical aspects explored during the topic. • Targets both foundational knowledge (AO1) and the ability to apply knowledge (AO2). • 2. Practical and Composition Assessment (Ongoing - Ensemble and Set Brief): • Continuous assessment encompassing practical and compositional skills. • Includes participation in ensemble performances and completion of set composition briefs. • Evaluates the application of theoretical knowledge 	<p>musical and stylistic features.).</p> <ul style="list-style-type: none"> • Structured in exam format with questions designed to assess knowledge, understanding, and application of the features. • Evaluates comprehension of core ideas covered during the unit. • Targets both foundational knowledge (AO1) and the practical application of acquired knowledge (AO2). • 2. Practical and Composition Assessment (Ongoing): • Continuous assessment focusing on practical and compositional 	<p>core concepts covered throughout the unit.</p> <ul style="list-style-type: none"> • Aims to assess foundational knowledge (AO1) and the practical application of acquired knowledge (AO2). • 2. Practical and Composition Assessment (To be Finalised for Summative Assessment): • Ongoing assessment of practical and compositional skills, set to conclude as a summative evaluation. • Encompasses various practical tasks, ensemble performances, and composition projects. • The final assessment will 	<p>assessment during revision-based activities.</p> <p>Summative: Extended answers will be marked summative by the teacher to highlight areas to improve and make further reference to the mark scheme.</p>
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	<ul style="list-style-type: none"> Provides ongoing feedback to support students' progress and refinement of practical and compositional abilities. 3. Solo Assessment (Summative – Completed): Summative evaluation of individual performance skills. Involves students performing a solo piece on their chosen instrument or through vocal performance. Focuses on musical expression, technique, and interpretative skills. Provides a comprehensive overview of solo performance capabilities. 4. Composition – Free Composition (Completed): Task involving independent creation 	<p>in practical music settings.</p> <ul style="list-style-type: none"> Ongoing feedback supports the refinement of practical and compositional abilities. Provides a holistic view of students' musical proficiency and creative expression. 	<p>skills throughout the unit.</p> <ul style="list-style-type: none"> Encompasses various practical tasks, ensemble performances, and ongoing composition projects. Evaluates the ability to apply theoretical knowledge in practical music scenarios. Ongoing feedback aids students in refining practical and compositional abilities. Provides a comprehensive overview of students' musical proficiency and creative expression. 	<p>gauge the application of theoretical knowledge in practical music scenarios.</p> <ul style="list-style-type: none"> Pending finalisation, ongoing feedback will guide students in refining their practical and compositional abilities. The summative assessment aims to provide a comprehensive overview of students' musical proficiency and creative expression. 	
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	<p>of an original composition.</p> <ul style="list-style-type: none">• Allows students to showcase creativity, musical understanding, and compositional techniques.• Encourages exploration of artistic expression within specified parameters.• Evaluation based on musicality, originality, and adherence to compositional principles.• Aims to foster creative autonomy and application of theoretical knowledge in a practical, artistic context.				
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