

# CLAYTON HALL ACADEMY

## Faculty and Department Curriculum and Assessment Handbook

Name of Faculty/Department: **Music**

### Our Curriculum Intent

Our curriculum is designed to offer exciting and stimulating opportunities, differentiated to meet the needs of all our learners. At the heart of this is the teaching of core skills, knowledge, concepts and values which are spiralled and recurring across all Years. Equally important is the development of inter-personal skills that will contribute to the development of happy, well-rounded students who can thrive. We aim to build on prior learning with the aim of developing responsible, independent and confident musicians (RIC) who can adapt and apply their skills within a range of genre and instruments. This gives students the best opportunity to develop a genuine love of the subject as well as being able to showcase their talent and develop their skills. As well as a stimulating class-based learning environment, we offer our students a rich and diverse extra-curricular programme including inclusive lunch and after school clubs aimed at all, regardless of ability as well as opportunities for performance at the highest level through peripatetic music teachers, concerts within the trust and local communities, masterclasses, whole school shows, music platforms, large scale choral events, various ensembles such as samba, guitar, choir, duets/trios/quartets and small orchestral ensembles, culminating in a music tour.

### Gold Standard Teaching and Learning in Music Goal Orientated (Planning for Progress)

- Starter Task in every lesson.
- Blooms, learning objectives displayed clearly.
- Students understand the Big Picture, what they are learning and why.
- Links to RIC (Resilience, Independence and Confidence).
- Highly effective and varied questioning.

### Open dialogue (Feedback for improvement).

- Regular assessment and feedback.
- Literacy marking in line with literacy stickers.
- Student response to feedback (DIRT) using green pen.
- Self and peer-assessment used to develop independence.
- Progress tracked on student's assessment maps

### Learning Environment

- Positive Learning Environment created by mutually respectful relationships.
- Adults consistently model the values of the school and support curriculum intent.
- Reward effort and resilience by providing opportunities for students to speculate, investigate, and make mistakes.
- Pride is shown in their learning through the presentation of work.

**Differentiation for Challenge and support**

- Data and student information is used to plan for individual needs.
- Stretch and challenge is provided for High Ability students.
- Oracy in the classroom is a priority; students respond to questions or contributions in full sentences (talk for writing).
- Additional intervention provided for those who need it.

# Long Term Curriculum and Assessment Plan – Key Stage 3

## Year 7

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
<b>Autumn 1</b>	Base line assessment R 'n' P <ul style="list-style-type: none"> <li>• Be able to recognise music from another culture Samba.</li> <li>• Recognise Rhythm and Pulse</li> <li>• Be able to perform notation using rhythmic notation</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using correct music vocabulary</li> </ul>	Component 1, 2, 3; Performance, composition, and appraising.  AOS 1 Musical forms and devices  AOS 2 Ensemble	KS2 should have been musical elements
<b>Autumn 2</b>	Perfect Pitch <ul style="list-style-type: none"> <li>• Be able to recognise traditional British music.</li> <li>• Be able to recognise treble clef notation and perform pieces in treble and G and T bass clef.</li> <li>• Be able to perform using one hand and G and T two hands keyboard skills.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using</li> </ul>	Component 1, 2, 3; Performance, Composition, and appraising.  AOS 1 Musical Forms and devices	Rhythm from Autumn 1 year 7  Musical elements from KS2 and Autumn 1
<b>Spring 1</b>	"Xinnian" <ul style="list-style-type: none"> <li>• Be able to recognise music from other cultures.</li> <li>• Be able to recognise traditional cultural Chinese instruments.</li> <li>• Be able to perform using one hand and G and T two hands keyboard skills.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> </ul>	Component 1, 2, 3; Performance, Composition, and appraising.  AOS 1 Musical Forms and devices  AOS 2 Ensemble	Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
<b>Spring 2</b>	Sandwiches <ul style="list-style-type: none"> <li>• Be able to compose music in western traditional formats binary, ternary, rondo.</li> <li>• Be able to perform using one hand and G and T two hands keyboard skills.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> </ul>	Component 1, 2, 3; Performance, Composition, and appraising.  AOS 1 Musical forms and devices  AOS 2 Ensemble	Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2
<b>Summer 1</b>	Remix <ul style="list-style-type: none"> <li>• Be able to add in variations to compositions for depth and recognise the most common features using the correct music vocabulary.</li> <li>• Be able to compose music in western traditional formats binary, ternary, rondo.</li> <li>• Be able to perform using one hand and G and T two hands keyboard skills.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary</li> </ul>	Component 1, 2, 3; Performance, Composition, and appraising.  AOS 1 Musical forms and devices  AOS 2 Ensemble	Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2
<b>Summer 2</b>	"Jambo" <ul style="list-style-type: none"> <li>• Be able to recognise the common features used in different cultures such as African music.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> </ul>	Component 1, 2, 3; Performance, Composition, and appraising.  AOS 1 Musical forms and devices  AOS 2 Ensemble	Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Remix various musical forms and structures through African music – summer 1.

**Year 8**

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
<b>Autumn 1</b>	<p>Bollywood</p> <ul style="list-style-type: none"> <li>• Be able to recognise the common features used in different cultures such as Indian music, Bollywood and bhangra.</li> <li>• Be able to compose using a raga in a traditional Indian format.</li> <li>• Be able to use appropriate Indian culture musical vocabulary.</li> </ul> <p>Be able to recognise and perform dynamics using correct vocabulary</p> <ul style="list-style-type: none"> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> <li>• Perform in ensemble using appropriate instruments and Indian performance.</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 recap: Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2</p>
<b>Autumn 2</b>	<p>Hollywood</p> <ul style="list-style-type: none"> <li>• Be able to recognise appropriate American culture in western pieces of music.</li> </ul> <p>Be able to recognise and perform dynamics using correct vocabulary</p> <ul style="list-style-type: none"> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> <li>• Perform in ensemble using appropriate instruments and performance techniques.</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 recap: Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2</p> <p>Year 8 – recognise musical features form Bollywood. - Autumn 1</p>
<b>Spring 1</b>	<p>West End</p> <ul style="list-style-type: none"> <li>• Be able to recognise the appropriate features of musicals found in popular music.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> <li>• Perform in ensemble using appropriate instruments and performance techniques</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 recap: Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2</p> <p>Year 8 – recognise musical features from Bollywood. - Autumn 1 and Hollywood Autumn 2</p>

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
<b>Spring 2</b>	<p>All that Jazz</p> <ul style="list-style-type: none"> <li>• Be able to recognise the appropriate features of Jazz and blues music found in ensemble.</li> <li>• Be able to perform recognise the musical features prevalent to Jazz music – including 12 bar blues, improvisation, riffs, chord progressions to include 7ths, head, groove, tail gating, muting, glissandos, fills and improvisation.</li> <li>• Perform in ensemble using appropriate instruments and performance techniques suitable for the style.</li> <li>• Develop improvisation skills.</li> <li>• How technology is used in jazz and blues.</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 recap: Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2</p> <p>Year 8 – recognise musical features from Bollywood. - Autumn 1 and Hollywood Autumn 2 and West end spring 1.</p>
<b>Summer 1</b>	<p>Rock 'n' Pop</p> <ul style="list-style-type: none"> <li>• Be able to identify the different styles of rock and pop musical features.</li> <li>• To understand the development of music technology and the influence of 'popular' music and how they have been fused overtime.</li> <li>• Create and composition using music technology in a pop style.</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 recap: Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Recognise and adapt various musical forms and structures -spring 2</p> <p>Year 8 – recognise musical features from Bollywood. - Autumn 1 and Hollywood Autumn 2 and west end spring 1. Recognise the influence of Blues and jazz features – Spring 2.</p>
<b>Summer 2</b>	<p>Batucada</p> <ul style="list-style-type: none"> <li>• Be able to recognise the common features used in different cultures such as African music.</li> <li>• Be able to performance notate using rhythmic and pitch notation.</li> <li>• Be able to recognise and perform dynamics using correct vocabulary</li> <li>• Be able to recognise and perform Tempo using appropriate vocabulary.</li> </ul>	<p>Component 1, 2, 3; Performance, Composition, and appraising.</p> <p>AOS 1 Musical Forms and devices</p> <p>AOS 2 Ensemble</p> <p>AOS 3 Film music</p> <p>AOS 4 Popular Music</p>	<p>Year 7 Rhythm from Autumn 1 Musical elements KS2 and Autumn 1 Pitch and staff notation – Autumn 2 Remix various musical forms and structures through African music – summer 1.</p> <p>Year 8 Musical features added to Bollywood Spring 1.</p>

# Long Term Curriculum and Assessment Plan – Key Stage 4

## Year 9

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
<p><b>Autumn 1</b></p>	<p>Appraising - Forms and devices</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</li> </ul> <p>Performing – Solo Performance - Solos may be either accompanied or unaccompanied. The</p>	<p>Component 3 - AOS 1 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p>	<p>Year 7 R 'n' P Perfect Pitch Sandwiches</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>accompaniment can be live or a backing track. The standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p> <p>Appraising – set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Music Theory - ABRSM Grade 1 understanding of knowledge. Use</p> <ul style="list-style-type: none"> <li>• Treble clef notes</li> <li>• Key signatures up to 3 sharps and 3 flats major – circle of fifths</li> <li>• Musical terms and signs</li> <li>• Major and minor harmonic scales</li> <li>• Chords in root position</li> <li>• Intervals identified as 2<sup>nd</sup>-8<sup>ve</sup></li> </ul>		
<b>Autumn 2</b>	<p>Popular Music - students will be able to identify and develop an understanding of popular music styles focused are</p> <ul style="list-style-type: none"> <li>• pop,</li> <li>• rock and pop,</li> <li>• Bhangra and Fusion (of different styles).</li> </ul> <p>Be able to identify the following musical devices: 32 bar song form • Strophic • 12 bar blues • verse • chorus • riffs • middle 8 • bridge • fill • instrumental break • intros and outros • improvisation • loops • samples • panning • phasing • syncopation • driving rhythms • balance • standard chord progressions •</p>	<p>Component 3 – AOS 4 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be</p>	<p>Year 8 Bollywood, Hollywood and West End Rock 'n' Pop Remix</p>



When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>melismatic and syllabic writing • lead and backing vocals • backing tracks • primary chords • secondary chords • cadences.</p> <p>Appraising – Africa: Toto (released 1982) for assessment from summer 2022 onwards Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music from an audio recording.</li> </ul> <p>Performing – An ensemble performance may be on any instrument, voice or technology-based option. In each case learners are required to:</p> <ul style="list-style-type: none"> <li>• perform in a group of between two and eight live performers, the other members of the ensemble need not be taking the examination</li> <li>• perform a significant individual part which is not doubled</li> <li>• perform accompanied or unaccompanied as a group but not conducted (the accompaniment can be live or a backing track). Lieder accompaniment (or similar skill) is an acceptable ensemble, when the learner is the accompanist but not when the learner is the soloist.</li> </ul> <p>Music Theory – ICT - understanding the use of muse score and how to compose using music software – save – export – wav/mps/pdf. Introductory composition brief based on the theme of a goat.</p>	<p>authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process.</p>	
<b>Spring 1</b>	<p>Appraising – Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p>	<p>Component 3 – AOS 2 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 3 and 4 of the exam paper</li> </ul>	<p>Year 7 Xinnian Jambo Year 8 All that Jazz Batucada</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered • melody and accompaniment • round • canon • counter melody.</li> </ul> <p>Consider how texture is used in the following instrumental and vocal groupings:</p> <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul> <p>Performing - solo Performance - Solos may be either accompanied or unaccompanied. The accompaniment can be live or a backing track. The standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p>	<p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p>	
Spring 2	<p>Appraising – Film Music to be able to develop an understanding of film music including the use of timbre, tone colour and dynamics for effect. Listening to and/or performing examples of film music learners will study how:</p> <ul style="list-style-type: none"> <li>• composers use musical elements appropriately to respond to a specific commission</li> <li>• composers use leitmotifs and thematic transformation to develop thematic material</li> <li>• to respond to a given stimulus or commission such as words or pictures</li> <li>• musical features are adopted by composers to create a mood in descriptive music</li> <li>• performers interpret a composition</li> </ul>	<p>Component 3 – AOS 3 - terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 5 and 6 of the exam paper</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet</p>	Year 7 Remix

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<ul style="list-style-type: none"> <li>• the audience and/or venue affect the performance and/or composition</li> <li>• instrumental and/or vocal timbres are used to create colour/mood</li> <li>• dynamics and contrast are used for the creation of special effects</li> <li>• music technology may be used to further enhance sonority</li> <li>• minimalistic techniques are used in film music.</li> </ul> <p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition. The brief itself is not assessed; however, learners are assessed on their musical response to the brief.</p>	<p>outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process.</p>	
<p><b>Summer 1</b></p>	<p>Appraising – set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Performing – An ensemble performance may be on any instrument, voice or technology-based option. In each case learners are required to:</p> <ul style="list-style-type: none"> <li>• perform in a group of between two and eight live performers, the other members of the ensemble need not be taking the examination</li> <li>• perform a significant individual part which is not doubled</li> <li>• perform accompanied or unaccompanied as a group but not conducted (the accompaniment</li> </ul>	<p>Component 3 – AOS 1 - terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>Component 1 – performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul>	<p>Year 7 R 'n' P Perfect Pitch Sandwiches</p>

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
	<p>can be live or a backing track). Lieder accompaniment (or similar skill) is an acceptable ensemble, when the learner is the accompanist but not when the learner is the soloist.</p> <p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition- mock examination.</p>	<p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p>	
<b>Summer 2</b>	<p>Appraising – Africa: Toto (released 1982) for assessment from summer 2022 onwards Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music from an audio recording.</li> </ul> <p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition- mock examination</p>	<p>Component 3 – AOS 4 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of</p>	<p>Year 8 Bollywood, Hollywood and West End Rock 'n' Pop Year 7 Remix</p>

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
		development and refinement, which must be countersigned by the teacher to authenticate the process	

**Year 10**

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
<p><b>Autumn 1</b></p>	<p>Appraising – Musical forms and devices</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, counter melody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</li> </ul> <p>Performing – solo Performance - Solos may be either accompanied or unaccompanied. The accompaniment can be live or a backing track. The</p>	<p>Component 3 – AOS 1 - terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 3 – AOS 4 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul>	<p>Year 7 R ‘n’ P Perfect Pitch Sandwiches Year 8 Rock ‘n’ pop Bollywood, Hollywood, West end Year 9 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p> <p>Appraising – popular music students will be able to identify and develop an understanding of popular music styles focused are</p> <ul style="list-style-type: none"> <li>• pop,</li> <li>• rock and pop,</li> <li>• Bhangra and Fusion (of different styles).</li> </ul> <p>Be able to identify the following musical devices: 32 bar song form • Strophic • 12 bar blues • verse • chorus • riffs • middle 8 • bridge • fill • instrumental break • intros and outros • improvisation • loops • samples • panning • phasing • syncopation • driving rhythms • balance • standard chord progressions • melismatic and syllabic writing • lead and backing vocals • backing tracks • primary chords • secondary chords • cadences.</p>		
<b>Autumn 2</b>	<p>Appraising – Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p> <ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered • melody and accompaniment • round • canon • counter melody.</li> </ul> <p>Consider how texture is used in the following instrumental and vocal groupings:</p> <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> </ul>	<p>Component 3 – AOS 2 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 3 and 4 of the exam paper</li> </ul> <p>•</p> <p>Component 3 – AOS 3 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 5 and 6 of the exam paper</li> </ul> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> </ul>	<p>Year 7 Xinnian Jambo Year 8 All that Jazz Batucada Hollywood, Bollywood and West end Year 9 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<ul style="list-style-type: none"> <li>• sonatas.</li> </ul> <p>Appraising – Film Music to be able to develop an understanding of film music including the use of timbre, tone colour and dynamics for effect. Listening to and/or performing examples of film music learners will study how:</p> <ul style="list-style-type: none"> <li>• composers use musical elements appropriately to respond to a specific commission</li> <li>• composers use leitmotifs and thematic transformation to develop thematic material</li> <li>• to respond to a given stimulus or commission such as words or pictures</li> <li>• musical features are adopted by composers to create a mood in descriptive music</li> <li>• performers interpret a composition</li> <li>• the audience and/or venue affect the performance and/or composition</li> <li>• instrumental and/or vocal timbres are used to create colour/mood</li> <li>• dynamics and contrast are used for the creation of special effects</li> <li>• music technology may be used to further enhance sonority</li> <li>• minimalistic techniques are used in film music.</li> </ul> <p>Performing -solo Performance - Solos may be either accompanied or unaccompanied. The accompaniment can be live or a backing track. The standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p>	<ul style="list-style-type: none"> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p>	
<b>Spring 1</b>	Performing – An ensemble performance may be on any instrument, voice or technology-based option. In each case learners are required to:	Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be	Year 7 R 'n' P Perfect Pitch Sandwiches Year 9 All work for Appraising, composition and Performance



When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<ul style="list-style-type: none"> <li>• perform in a group of between two and eight live performers, the other members of the ensemble need not be taking the examination</li> <li>• perform a significant individual part which is not doubled</li> <li>• perform accompanied or unaccompanied as a group but not conducted (the accompaniment can be live or a backing track). Lieder accompaniment (or similar skill) is an acceptable ensemble, when the learner is the accompanist but not when the learner is the soloist.</li> </ul> <p>Appraising – set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Composition - A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition- real examination</p>	<p>authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 3 – AOS 1 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p>	

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
Spring 2	<p>Appraising – Africa: Toto (released 1982) for assessment from summer 2022 onwards Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>Identify the section of music from an audio recording.</li> </ul> <p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition-real examination</p> <p>Performing - An ensemble performance may be on any instrument, voice or technology-based option. In each case learners are required to:</p> <ul style="list-style-type: none"> <li>perform in a group of between two and eight live performers, the other members of the ensemble need not be taking the examination</li> <li>perform a significant individual part which is not doubled</li> <li>perform accompanied or unaccompanied as a group but not conducted (the accompaniment can be live or a backing track). Lieder accompaniment (or similar skill) is an acceptable ensemble, when the learner is the accompanist but not when the learner is the soloist.</li> </ul>	<p>Component 3 – AOS 4 – terminology</p> <ul style="list-style-type: none"> <li>Mini tests set on teams</li> <li>Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>creativity in response to the chosen brief</li> <li>development of musical ideas</li> <li>technical control of musical elements and resources</li> <li>musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>technical control</li> <li>expression and appropriate interpretation</li> <li>accuracy of rhythm and pitch</li> <li>appropriate pace and fluency</li> <li>effective use of dynamics</li> <li>stylistic awareness</li> <li>empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and</p>	<p>Year 7 Xinnian Jambo Year 8 All that Jazz Batucada Hollywood, Bollywood and West end Technology Year 9 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
		performance directions. Feedback monitoring sheet of progress.	
Summer 1	<p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition- real examination</p> <p>Appraising – AOS1 and 4</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco,</li> </ul>	<p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p> <p>Component 3 – terminology AOS 1</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>AOS 4</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul> <p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be</p>	<p>Year 7 All topics Year 8 All topics Year 9 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>divisi, double stopping, spread chords, distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L</p> <ul style="list-style-type: none"> <li>• Be able to identify in the score:</li> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Africa: Toto (released 1982) for assessment from summer 2022 onwards</p> <p>Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music from an audio recording.</li> </ul> <p>Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p> <ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered •</li> </ul>	<p>authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p>	

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>melody and accompaniment • round • canon • counter melody.</p> <p>Consider how texture is used in the following instrumental and vocal groupings:</p> <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul>		
<p><b>Summer 2</b></p>	<p>Composition – A free composition. Learners will compose a piece of music in a style of their own choice. Learners will set their own brief for this composition- submission.</p> <p>Appraising – AOS 1,2,3 and 4</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace,</li> </ul>	<p>Submit - score and recording</p> <p>Component 2 - composition assessment map</p> <p>Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p> <p>Component 3 – terminology</p> <p>AOS 1</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>AOS 2</p>	<p>Year 7</p> <p>All topics</p> <p>Year 8</p> <p>All topics</p> <p>Year 9</p> <p>All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, counter melody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L</p> <p>Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Africa: Toto (released 1982) for assessment from summer 2022 onwards</p> <p>Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music from an audio recording.</li> </ul>	<ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 3 and 4 of the exam paper</li> </ul> <p>AOS 3</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 5 and 6 of the exam paper</li> </ul> <p>AOS 4</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 7 and 8 of the exam paper</li> </ul>	

**Year 11**

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
<p><b>Autumn 1</b></p>	<p>Performing – Solo Performance - Solos may be either accompanied or unaccompanied. The accompaniment can be live or a backing track. The standard of pieces selected for performance should be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p> <p>Appraising AOS 1 and 2</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords,</li> </ul>	<p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 3 – terminology AOS 1</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>AOS 2</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 3 and 4 of the exam paper</li> <li>•</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> </ul>	<p>Year 7 All topics Year 8 All topics Year 9 and 10 All work for Appraising, composition and Performance</p>

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
	<p>distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p> <ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered • melody and accompaniment • round • canon • countermelody.</li> </ul> <p>Consider how texture is used in the following instrumental and vocal groupings:</p> <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul> <p>Composition – which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select one from a choice of four briefs, each related to a different area of study:</p> <p>Area of study 1: Musical Forms and Devices  Area of study 2: Music for Ensemble  Area of study 3: Film Music  Area of study 4: Popular Music.</p>	<ul style="list-style-type: none"> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p>	
<b>Autumn 2</b>	Performing solo Performance - Solos may be either accompanied or unaccompanied. The accompaniment can be live or a backing track. The standard of pieces selected for performance should	Component 1 submit - performance and score Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the	Year 7 All topics Year 8 All topics



<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
	<p>be broadly equivalent to grade 3 of the graded music examinations. Piece(s) should be 3 minutes duration.</p> <p>Appraising – Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>Appraising – set work -Africa: Toto (released 1982) for assessment from summer 2022 onwards Be able to identify in the music:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music from an audio recording.</li> </ul> <p>Composition – which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select one from a choice of four briefs, each related to a different area of study: Area of study 1: Musical Forms and Devices Area of study 2: Music for Ensemble Area of study 3: Film Music Area of study 4: Popular Music.</p>	<p>same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 3 AOS 1 + 4 – terminology</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2; 7 and 8 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul> <p>Component 2 - composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be</p>	<p>Year 9 and 10 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
		countersigned by the teacher to authenticate the process	
Spring 1	<p>Performing – ensemble Composition – which responds to a brief set by WJEC. The brief will be released during the first week of September in the academic year in which the assessment is to be taken. Learners select one from a choice of four briefs, each related to a different area of study:</p> <p>Area of study 1: Musical Forms and Devices Area of study 2: Music for Ensemble Area of study 3: Film Music Area of study 4: Popular Music.</p> <p>Appraising – AOS 1 and 3</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano,</li> </ul>	<p>Component 1 - performance assessment map Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul> <p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 2 – composition assessment map Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be</p>	<p>Year 7 All topics Year 8 All topics Year 9 and 10 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>AOS 1-Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L</p> <p>Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul>	<p>countersigned by the teacher to authenticate the process</p> <p>Component 3 – terminology AOS 1 and 3</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2; 5 and 6 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul>	
<b>Spring 2</b>	<p>Performing – ensemble</p> <p>Composition – set brief</p> <p>Appraising – AOS 1,2 and 4</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation.</li> </ul>	<p>Component 1 submit – complete recording and score</p> <p>Learners may perform at any time during the academic year in which the assessment is to be taken. Learners do not have to perform all pieces on the same day. The performance must be recorded with the teacher present, so that the work can be authenticated. In all performances, learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• technical control</li> <li>• expression and appropriate interpretation</li> <li>• accuracy of rhythm and pitch</li> <li>• appropriate pace and fluency</li> <li>• effective use of dynamics</li> <li>• stylistic awareness</li> <li>• empathy (in ensemble playing)</li> </ul>	<p>Year 7 All topics Year 8 All topics Year 9 and 10 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>AOS 1-Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L</p> <p>Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>AOS 2-Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p>	<p>Recordings of performances. A score or a lead sheet outlining the melody, chords, tempo and performance directions. Feedback monitoring sheet of progress.</p> <p>Component 2 submit – complete recording and score Learners will be expected to display:</p> <ul style="list-style-type: none"> <li>• creativity in response to the chosen brief</li> <li>• development of musical ideas</li> <li>• technical control of musical elements and resources</li> <li>• musical coherence and understanding</li> </ul> <p>Recordings of compositions. A score or a detailed written description of the music plus a lead sheet outlining the melody, chords, structure and compositional devices. A non-assessed composition log. Learners are required to complete a signed log for each composition, outlining the process of development and refinement, which must be countersigned by the teacher to authenticate the process</p> <p>Component 3 – terminology AOS 1,2 and 4</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 and 2; 3,4, 7 and 8 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul>	

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered • melody and accompaniment • round • canon • counter melody.</li> </ul> <p>Consider how texture is used in the following instrumental and vocal groupings:</p> <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul>		
<b>Summer 1</b>	<p>Appraising – AOS 1,2 3 4 – Badinerie and Toto</p> <ul style="list-style-type: none"> <li>• Be able to recognise music from the Western Classical Tradition - Baroque, Classical, Romantic and Twentieth Century.</li> <li>• Be able to identify at least six musical forms – Binary, Ternary, Minuet and Trio, Rondo, Variation, Strophic.</li> <li>• Be able to identify Musical devices – dotted rhythms/syncopation, conjunct/disjunct, Alberti bass, cadences (perfect, imperfect, plagal, interrupted), anacrusis/upbeat, pedal notes/ drones, ostinato/riff, sequence, imitation. Arpeggio/triad/broken chord, scales (major/minor/modal/chromatic), ornaments(acciaccatura, appoggiatura, trill, mordents, turns), key changes/modulation (major/minor harmonic only), hemiolas, melisma, (chords- root, 1<sup>st</sup> inversion, 2<sup>nd</sup> inversion, sevenths, dominant/diminished, roman numerals I,II,III,IV,V,VI,VII, 8ve/va, tonic, dominant, sub-dominant, relative minor/major), musical</li> </ul>	<p>Component 3 – terminology AOS 1,2,3, AND 4</p> <ul style="list-style-type: none"> <li>• Mini tests set on teams</li> <li>• Mock exam questions relating to questions 1 - 8 of the exam paper</li> <li>• Music theory tests</li> <li>• ABRSM quiz and signs test</li> </ul>	<p>Year 7 All topics Year 8 All topics Year 9 and 10 All work for Appraising, composition and Performance</p>

When?	What we are Learning and Assessing e.g. Topics/ Skills etc	How we are Assessing e.g. Extended writing, Project, exam etc	Links Backwards and Forward When was it last covered & when next?
	<p>elements (Tempo - Grave, largo, lento, allegro, allargando, moderato, andante, presto, vivace, tenuto, rubato, accelerando, ritardando, rallentando), (dynamics - pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, sforzando), (textures- monophonic, homophonic, polyphonic), (articulation – staccato, con sord, senza sord, accents, slurs, phrases, staccatissimo, detached, pause/Fermenta), (Techniques – pizzicato, arco, divisi, double stopping, spread chords, distortion,) silence, countermelody, cannon/round, syllabic, underscore, diatonic/non-diatonic and unison.</p> <p>AOS 1-Set work - Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067) for assessment from summer 2022 onwards. L</p> <p>Be able to identify in the score:</p> <ul style="list-style-type: none"> <li>• musical elements, musical contexts and musical language, and apply this knowledge to familiar a context - score</li> <li>• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology</li> <li>• Identify the section of music form a prescribed score</li> </ul> <p>AOS 2-Music for ensemble to be able to develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p> <ul style="list-style-type: none"> <li>• Listening to and/or performing examples from chamber music, musical theatre, jazz and blues, learners will study texture.</li> <li>• How composers combine musical lines in the following textures: • monophonic • homophonic • polyphonic • unison • chordal • layered • melody and accompaniment • round • canon • countermelody.</li> </ul>		

<b>When?</b>	<b>What we are Learning and Assessing</b> e.g. Topics/ Skills etc	<b>How we are Assessing</b> e.g. Extended writing, Project, exam etc	<b>Links Backwards and Forward</b> When was it last covered & when next?
	Consider how texture is used in the following instrumental and vocal groupings: <ul style="list-style-type: none"> <li>• vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>• jazz/blues trio</li> <li>• rhythm section</li> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul>		
<b>Summer 2</b>	EXAM	Component 3 complete - externally assessed	

## Key Stage 4 Examination Overview

*Eduqas–GCSE Music (9-1) Areas of Study – Musical Forms and Devices, Music for Ensemble, Film Music, Popular Music*

*Unit 1 – Component 1 **Performing 30%** (a minimum of 2 pieces) one solo and one ensemble*

*Unit 2 – Component 2 **Composition 30%** (two pieces, one in response to a brief set by Eduqas, the other a free composition)*

*Unit 3 – Component 3 **Appraising 40%** 1 hour 15 minutes written listening exam – 8 questions on each of the 4 areas of study*

What resources could I buy or borrow that will help my child?

Eduqas GCSE Music revision guide

What are the key websites or Apps that my child could use?

[www.musictheory.net](http://www.musictheory.net)

[www.teoria.com](http://www.teoria.com)

[www.bandlab.com](http://www.bandlab.com)

[www.soundation.com](http://www.soundation.com)

[www.musescore.com](http://www.musescore.com)

[www.abrsm.org.uk](http://www.abrsm.org.uk)

What can I do to encourage my child to take further interest in Music?

Learn a musical instrument or get involved in any of the musical activities on offer at school

What after school or other extracurricular activities are available in Music and when are they?

Lunchtime

Monday

Tuesday

Wednesday GCSE – one year – Years 9 and 10 - Year 11 revision

Thursday Guitar club – by invitation only

Thursday GCSE – one year – Years 9 and 10 – Year 11 revision

Friday keyboard club – Treblemakers - everyone

Evening

Tuesday - GCSE - one year – Years 9 and 10 - Year 11 drop in

Friday – whole school rehearsals bespoke each term