Key Stage 4 Curriculum

Music In Year 10 Students will study:

THE WINSFORD ACADEMY

Throughout the AQA GCSE music course, students are taught to actively engage in the process of studying music, broadening their musical awareness, experiences and interests, in listening, composing and performing activities. Students will develop an individual composing style, learning how to organise musical ideas, making use of appropriate musical features and processes, whilst enhancing their imagination and fostering their creativity. Specialising in a particular chosen instrument, or with singing or DJing, they will develop their ability to perform music which progresses in difficulty, developing control, conviction, expression and style as a soloist and in groups. The course aims to develop students as effective and independent learners with enquiring minds, teaching them an appreciation of a diverse heritage of music, and promoting their personal, social, intellectual and cultural development.

The Twelve Dimensions of Music

The first unit of the GCSE music course stretches across four half terms and progresses knowledge and skills associated with twelve dimensions of music. They will gain knowledge of key terms and concepts connected with them, develop the skills used for describing and analysing them, and acquire creative 'tools' associated with these dimensions to enhance their composing ability. The dimensions, and the relevant concepts and skills, are studied in a logical order which also mostly progress in terms of difficulty and complexity… dynamics, articulation, tempo, rhythm, metre, melody, texture, accompaniment, form (structure), tonality, harmony, and timbre (sonority/use of instruments), and this is the order they will be expected to organise the knowledge they acquire in their memory, thus helping to learn and remember everything, and apply it to listening and composing activities in a broad range of styles, genres and traditions. This extended unit aims to build a schema in students' minds early on, making it easier for them to study the history of music, styles, genres and traditions which follow this scheme of work. Any new knowledge going forward will fit within their existing organised schema acquired during this first unit. Interleaving and retrieval of knowledge will happen regularly as the course progresses, avoiding creating cognitive overload when studying contexts and set works by preventing too many new concepts being introduced at the same time.

Descriptive Music

Students apply knowledge of dimensions and features acquired during the first unit to researching descriptive music, a catalyst for developing imagination and creativity. Music for film, computer games and musicals share similar concepts, how they represent characters or scenes, create an effect or tell a story.

Classical Music

Students apply knowledge of dimensions and features to researching the history of classical music over time, specialising in specific forms and structures, genres and composers from the historical periods as specified by the exam board.

Half Term 1

Students will develop knowledge and skills required to be able to…

The Expressive Elements

- describe general dynamics and changes with English and Italian words, and markings
- describe and identify features of articulation with Italian words and markings
- describe general tempo and changes in tempo with English and Italian words and markings
- apply attention to detail regarding dynamics, articulation and tempo in all performance work in future

Rhythm and Metre

- identify rhythmic features and describe rhythms
- use note values to read and notate rhythms
- identify the correct notated rhythm from a given choice
- count riffs, beats and bars
- follow a score or a box score and identify when things happen in the music
- work out the time signature (metre) of music
- consider ways of using rhythm, and metre in interesting ways when composing

Melody

- identify melodic features
- describe melodic movement
- identify ornaments
- identify intervals
- identify the type of scale used within a melody
- consider ways of using melody in interesting ways in composition

Half Term 2

Students will develop knowledge and skills required to be able to…

Melody *(Continued…)*

- identify the correct notated melodic pattern
- work out the notes in bass and treble clef
- mark out phrases with phrase marks

Texture and Accompaniment

- describe the texture of music
- identify features used in the accompaniment
- consider ways of building and varying the texture, and using a range of accompanying styles when composing,

Form (Structure)

- identify specific types of form (structure)
- work out the phrase structure of a melody
- consider clear and interesting use of structure when composing, including familiarity and contrast, sense of unity, development and completeness

Tonality

- play major and minor scales using patterns of tones and semitones or by working them out from key signatures
- transpose music from one key to another
- improvise and compose in specific keys
- work out major and minor keys from key signatures
- identify the type of tonality

Half Term 3

Students will develop knowledge and skills required to be able to…

Tonality *(Continued…)*

- identify relationships between keys, based on the circle of 5ths
- identify modulations or changes of key
- identify the degree of the scale used on a specific note in the melody
- consider ways of using tonality interestingly when composing, including modulation

Harmony

- identify major and minor chords based on the degree of the scale
- work out any major or minor chord on keyboard
- identify a dominant 7th
- play chords in inversion
- create chord sequences, and melodies to go with them
- count how many chords are used
- identify cadences
- identify a harmonic device (pedal)
- be familiar with diminished and augmented chords
- be familiar with slash chords and chords with added notes
- recognise when just chords I, IV and V are used
- transpose chord sequences
- recognise diatonic and chromatic chords
- consider ways of using harmony interestingly when composing, including chromatic chords

Half Term 4

Students will develop knowledge and skills required to be able to…

Orchestral Timbre

- categorise an orchestral instrument into one of the four families.
- identify string instruments and playing techniques, what they look like and sound like, and how the string family has developed over time
- identify woodwind instruments, what they look like and sound like, and how the woodwind family has developed over time
- identify brass instruments and playing techniques, what they look like and sound like and how the brass family has developed over time
- identify percussion instruments and playing techniques, and how the percussion family has developed over time
- identify performance techniques on specific instruments and the effects they create
- identify orchestral ensembles
- make informed decisions about which timbres to use and how to use them idiomatically based on intention and audience

Half Term 5

Students will develop knowledge and skills required to be able to…

Music for Film

- explain how music sets a scene in a film, based on location and time
- describe how a leitmotif (music to represent a character) has been varied to suit changing moods and situations in films
- identify and explain the use of dimensions and particular features for creating tension and suspense
- explain the use of dimensions and features for creating action and representing spies
- explain the use of dimensions and features for creating a romantic atmosphere
- explain the use of dimensions and features for creating a magical and mysterious atmosphere

Video Games

- explain the evolution of video game music from 8-bit to modern game (film-like) music

Musicals of Broadway

- explain how the expressive elements are used to represent a character's feelings
- explain how the dimensions and features represent action, help to set a scene and move a story forward

Half Term 6

Students will develop knowledge and skills required to be able to…

Oratorios and Coronation Anthems by Handel

- be familiar with Handel's life facts and composing style
- identify features typically used in the Baroque period, in particular Handel's oratorios and coronation anthems
- explain the evolution in the use of trumpets
- identify types of voice (SATB)
- identify types of word-setting
- explain the use of word-painting

Orchestral Music of Mozart, Haydn and Beethoven

- describe a larger range of classical structures
- identify features typically used in the Classical period, in particular symphonies and concertos by Mozart, Haydn and Beethoven

Piano Music by Chopin and Schumann

- explain how pianos had improved by the Romantic period
- identify features typically used in the Romantic Period piano music by Chopin and Schumann

Requiems of the Late Romantic Period

- identify features typically used in the late Romantic period in particular requiems.
- develop a larger repertoire of dynamic, articulation and tempo markings
- explain how orchestras had grown by the Romantic period

Practical Skills Development (Homework and Classwork)

Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
Prepare and perform a piece of music or song which demonstrates standard of general musicianship, and baseline level of capability, regarding control, confidence, conviction and expression. This is known as 'The Baseline Performance.'	Use appropriate techniques and resources to compose music for a chosen audience and intention, using learned concepts and features to make interesting use of dynamics, articulation, tempo, rhythm, metre and melody.	Prepare and perform a piece of music or song which is easier than the current standard, therefore aiming for top marks in terms of control, expression and interpretation. This is known as 'The Perfect Performance.'	Use appropriate techniques and resources to compose music for a chosen audience and intention, using learned concepts and features to make interesting use of texture, structure, tonality, harmony and timbre (sonority).	Prepare and perform a piece of music or song which is more difficult than the current standard, therefore aiming to improve the difficulty of music they can perform. This is known as 'The Challenge Performance.'	Having studied descriptive music, use appropriate techniques and resources to compose music with a specific purpose for a chosen scene or scenario for a film, computer game or musical, representing feelings, telling a story or creating an atmosphere

Wider Curriculum Offer

Cultural Capital – Students will always learn about the wider context of the music they are studying including the history, geography and culture of parts of the world and the lives of composers.
Cross-Curricular – At various points, students will develop reading and comprehension, fractions and counting, ICT skills, language acquisition, spelling, punctuation and grammar, performance skills, physiology
SMSC – Students will develop confidence, problem-solving skills, interpretation, creativity, teamwork, independence, self-management, patience, resilience and positivity.
Extra Curricular – Students can attend singing groups and a school orchestra, they can create bands, they can join percussion groups, and have opportunities to perform at local festivals, in concerts and assemblies.

Assessment

Until the end of the course, practical skills (composing and performing) assessment will be estimated based on evidence of performance and composing ability, out of 144, using a score descriptor.
However, a student's grade very much depends on the score they get in their mock exams, out of 96. The two scores are added together, and the total equates to a GCSE grade within boundaries set by AQA, out of 240

Key Stage 4 Curriculum

Music In Year 11 Students will study:

THE WINSFORD ACADEMY

Throughout the AQA GCSE music course, students are being taught to actively engage in the process of studying music, broadening their musical awareness, experiences and interests, in listening, composing and performing activities. Students are developing an individual composing style, learning how to organise musical ideas, making use of appropriate musical features and processes, whilst enhancing their imagination and fostering their creativity. Specialising in a particular instrument, or singing or DJing, they are developing their ability to perform music progressing in difficulty, with control, conviction, expression and style both individually and in groups. The course is aiming to develop students as effective and independent learners with enquiring minds and, by teaching them an appreciation of a diverse heritage of music, it promotes their personal, social, intellectual and cultural development.

Popular Music and Popular Set Works

Having studied all the dimensions of music at the start of Year 10, students have built a schema of musical understanding, so all new terms and concepts learned are intended to fit into this schema. By studying specific musical contexts set by the exam board, learning activities constantly interleave with what has been taught before, continually developing musical analytical and construction skills, retrieving knowledge and filling gaps. The first scheme in Year 11 is mostly intended to revise and retrieve the skill of identifying features, through a deliberately engaging topic, 90s pop music (including Britpop), and 60s and 70s rock, but in time for their AP1 assessment, they also research the popular music set works, three songs from Little Shop of Horrors. In the meantime, students will complete either the brief or free composition which will be submitted to the exam board. They will also perform a penultimate solo and group performance which may be submitted to the exam board.

Half Term 1 and 2

As well as continuing to retrieve and practise general knowledge and skills associated with dimensions of music, students will learn to…

Britpop, Pop Music Since 1990, Rock in the 60s and 70s

- identify features which are typical of pop and rock music
- identify technological processes and effects
- identify parts of the drum kit used
- explain the roles and uses of guitars
- identify guitar playing techniques
- identify effects played on electric guitars
- explain the role, use and style of backing vocals
- identify vocal techniques

Traditional Music

- identify and explain the use of dimensions, features and instruments typically used in music from Sub-Saharan Africa
- identify and explain the use of dimensions, features and instruments typically used in music from Indian Classical music
- identify and explain the use of dimensions, features and instruments typically used in Caribbean steel pan music, calypso and reggae
- explain the use of technology in electronic dance music
- distinguish between styles of Latin American dance music, and identify and explain the use of dimensions and features typically used in all these styles

For all three songs/pieces of music from Little Shop of Horrors…

- distinguish between the different dimensions of music when describing, comparing and explaining their use (dynamics, articulation, tempo, rhythm, metre, melody, texture, structure/form, tonality, harmony, and timbre/sonority)
- remember general facts about the music, including influences

Prelude/ Little Shop of Horrors

- explain how the dimensions of music and musical features are used in the prelude to set the scene for the musical and how it draws the audience's attention
- explain how the dimensions of music are used in the title song to set the scene for the musical, creating an appropriate mood, resulting in a juxtaposition between the words and the mood of the music, and helping to provide comedy, excitement and drama

Mushnik and Son

- explain how this song fits within the story of the musical, how it uses the dimensions and features to move the story forwards and how it expresses the characters' feelings
- identify and describe the elements of Klezmer music used in this song.

Feed Me (Git It)

- explain how this song fits within the story of the musical, how it uses the dimensions and features to move the story forwards and how it expresses the characters' feelings in the different sections.

Contemporary Music and Classical Set Work

This unit begins by researching the classical set work, Mozart's Clarinet Concerto in A, 3rd Movement. In doing so, students revise and retrieve the dimensions of music and develop further their ability to analyse music. The remaining contexts will be studied during this term, including traditional/world music and contemporary art music. Learning activities constantly interleave with what has been taught before, continually developing musical analytical and construction skills, retrieving knowledge and filling gaps. Students will complete their remaining composition. Lesson time will be spent allowing students to finalise both their compositions and prepare their final performances. Students will be given specific days and times for which they will make their final recordings to be submitted to the exam board.

Half Term 3 and 4

As well as continuing to retrieve and practise general knowledge and skills associated with dimensions of music, students will learn to…

Mozart's Clarinet Concerto in A 3rd Movement

- remember general facts about the 3rd movement of Mozart's Clarinet Concerto in A
- identify and explain the typical features of the Classical period used in the 3rd movement
- describe and explain the structure of 3rd movement
- distinguish between the different dimensions of music when describing, comparing and explaining their use (dynamics, articulation, tempo, rhythm, metre, melody, texture, structure/form, tonality, harmony, and sonority/timbre)
- be familiar with the three different sections within the third movement
- be familiar with how the third movement fits within the overall structure of the clarinet concerto
- compare the similarities and differences between the sections of the 3rd movement
- compare and explain the use of the solo clarinet (including its different timbres) and the orchestra
- identify the use of dimensions and features to explain how the composer creates excitement and appeals to the audience in the clarinet concerto 3rd movement

Traditional Music Continued

- identify and explain the use of dimensions and features typically used in blues music and in contemporary folk rock

Contemporary Art Music

- analyse, identify and explain the use of dimensions and features typically used in….
  - minimalism of Terry Riley, Steve Reich and John Adams
  - Eastern European impressionist music of Bartok and Kodaly
  - British contemporary art music of Taverner, Arnold, Britten and Maxwell Davies
  - American contemporary music of Copland

Gap-Filling and Exam Practice

- Time will be spent at the end of the term completing any unfinished topics, revising and retrieving knowledge and skills, and practising exam questions.

Revision/ Exam Practice

In this final half term, students will write their composing sleeve notes, and work on finalising the presentation of scores for submission with their compositions. They will complete past papers to develop their exam technique, in particular set work analytical questions.

Half Term 5

This final half term will be used to…

- make finishing touches on compositions
- prepare final performances which aren't yet complete
- fill out all paperwork for compositions including description of the composing process and explanation of the use of dimensions and features, how they are appropriate to the brief, and to the chosen audience and purpose
- fill gaps in knowledge
- complete any unfinished study of contexts
- more revision and retrieval of knowledge
- practise past papers and exam questions, especially from Section B (the set works)

Practical Skills Development (Homework and Classwork)

Prepare and perform a solo performance which can be submitted to the exam board. Students must aim for full marks in terms of accuracy, control, expression and interpretation. Begin the 'composing to a brief.' Students choose one of four briefs set by the exam board to compose music for. This is final coursework which will be submitted.	Prepare and perform an ensemble performance which can be submitted to the exam board. Students must aim for full marks in terms of accuracy, control, expression and interpretation. Students must make improvements to their composing to a brief composition. This is final coursework which will be submitted.	Start preparing both final performances for submission to the exam board, one solo and one group performance. Begin the 'free composition.' Students decide on their own brief and compose music for it. This is final coursework with will be submitted to the exam board.	Record final performances for submission to the exam board, one solo and one group performance. Develop the 'composing to a brief.' Students must make improvements to their composition and apply finishing touches to both compositions to make them ready for submission. This is final coursework which will be submitted.	All coursework should be complete, however any remaining performances will be recorded, and some students may need to apply finishing touches to their compositions.

Wider Curriculum Offer

Cultural Capital – Students will always learn about the wider context of the music they are studying including the history, geography and culture of parts of the world and the lives of composers.
Cross-Curricular – At various points, students will develop reading and comprehension, fractions and counting, ICT skills, language acquisition, spelling, punctuation and grammar, performance skills, physiology
SMSC – Students will develop confidence, problem-solving skills, interpretation, creativity, teamwork, independence, self-management, patience, resilience and positivity.
Extra Curricular – Students can attend singing groups and a school orchestra, they can create bands, they can join percussion groups, and have opportunities to perform at local festivals, in concerts and assemblies.

Assessment

Until the end of the course, practical skills (composing and performing) assessment will be estimated based on evidence of performance and composing ability, out of 144, using a score descriptor.
At the end of the course, the final compositions and performances will be marked and moderated to decide on a final score out of 144.
However, students grade very much depends on the score they get in their mock exams, out of 96. The two scores are added together, and the total equates to a GCSE grade within boundaries set by AQA.