

# KS4 Curriculum Map

## Music

### Skills Descriptors

Performing

Composing

Listening and Appraising

Evaluating

	CONTENT	CORE KNOWLEDGE	KEY SKILLS AND ASSESSMENTS
Year 10 Term 1	<p>Introduction to area of study 1: Forms and Devices with terminology as appropriate:</p> <ul style="list-style-type: none"> <li>• binary, ternary and rondo forms</li> <li>• repetition, contrast, sequence, ostinato, dotted rhythms, conjunct and disjunct movement, broken chord/arpeggio, melodic and rhythmic motifs, simple chord progressions</li> <li>• Performing – establishing standards and setting targets: first practical assessment</li> <li>• Notating a simple melody</li> <li>• Using ICT in the music department</li> <li>• Appreciating and using the elements/ ‘building blocks’</li> <li>• Recapping the basics – aural, notational and listening skills</li> <li>• Introduction to prepared extract – Badinerie</li> </ul> <p>Popular Music, with terminology as appropriate:</p> <ul style="list-style-type: none"> <li>• rock and pop styles (revisiting Blues from KS3)</li> <li>• strophic form, 32 bar song form, verse, chorus, middle 8, riffs, bridge, fill, break, intros and outros, backing tracks, improvisation</li> <li>• Appraising - more challenging theoretical and aural work: <ul style="list-style-type: none"> <li>• primary and secondary chords, cadences, standard chord progressions, power chords, rhythmic devices such as syncopation, driving rhythms</li> <li>• the relationship between melody and chords</li> <li>• How to ‘describe’ a piece using the elements of musical language</li> </ul> </li> <li>• Introduction to prepared extract – Africa</li> </ul>	<ul style="list-style-type: none"> <li>• Performing in front of others</li> <li>• Composing e.g. writing a melody in a simple structure using devices</li> <li>• Start a composing ‘sketch book’</li> <li>• Class performance of Badinerie drawing out relevant teaching points (available from WJEC Eduqas: free resources)</li> <li>• Listening exercises to develop notation skills</li> </ul> <p>Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</p> <ul style="list-style-type: none"> <li>• Class performance of Africa (available from WJEC Eduqas website: free GCSE resources)</li> <li>• Incorporating synthesized sounds with vocal work and accompaniment</li> <li>• Composing with chords (and melody); also relevant rhythmic ideas</li> <li>• Include all relevant ideas in composing ‘sketch book’</li> <li>• Improvisation tasks, both in groups, twos (for ‘call and answer’ technique) and individually</li> <li>• Listening exercises to develop notation skills; aural recognition of the difference between major and minor, and ‘perfect’ intervals i.e. 4th, 5th , 8ve</li> <li>• Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</li> </ul>	<ul style="list-style-type: none"> <li>• Ensemble (and possibly solo) performance</li> <li>• Assessment of melody</li> <li>• Short listening test to include basic rhythmic and pitch dictation (separately), and recognition of some devices, elements and instruments</li> <li>• Half term homework – listen to three pieces of music (one in binary, one in ternary and one in rondo form), and write a paragraph about each. Include the details of the date and composer, and then give a general account of the music.</li> <li>• Ensemble performance and peer assessment of group work</li> <li>• Assessment of chordal work and ideas in composing sketch book</li> <li>• Short listening tests, interspersed throughout the project</li> <li>• Holiday homework – choose a pop or rock song to analyse/ appraise and give a short presentation after the holiday.</li> </ul>

<p>Year 10 Term 2</p>	<p>Introduction to area of study 2: Music for Ensemble</p> <ul style="list-style-type: none"> <li>• Performing in smaller ensembles; (e.g. chamber music, jazz, musical theatre etc.) as suited to learner interests (cover other topics in year 11).</li> <li>• Composing using texture and sonority (chords and melody) including: <ul style="list-style-type: none"> <li>• Monophonic, homophonic, unison, chordal, melody and accompaniment, counter melody</li> <li>• Introducing additional concepts of melody, harmony and tonality: inversions, dissonance, range, intervals, pentatonic, blue notes, modulations to relative major/minor</li> </ul> </li> </ul> <p>Introduction to area of study 3: Film Music, with devices and terminology:</p> <ul style="list-style-type: none"> <li>• Layering, further examples of imitation, chromatic movement and dissonance in harmonic work, leitmotifs, thematic transformation of ideas</li> <li>• The relationship between the story and the music: choosing appropriate elements of music to represent characters and plot</li> <li>• The effect of audience, time and place, and how to achieve this through use of the musical elements</li> <li>• Use of sonority, texture and dynamics to create a mood</li> <li>• How to achieve contrasts and develop initial ideas when composing</li> </ul>	<ul style="list-style-type: none"> <li>• Compose a short piece (homophonic texture)</li> <li>• Extension work: compose a contrasting section which demonstrates imitation between the parts of an ensemble</li> <li>• Perform a piece in one of the styles associated with the area of study as a member of an ensemble</li> <li>• Listening exercises to develop notation skills and aural awareness</li> <li>• Ongoing listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</li> </ul> <ul style="list-style-type: none"> <li>• Ensemble / Solo performing</li> <li>• Composing to a brief (i.e. a piece of film music): <ul style="list-style-type: none"> <li>• creating the situation</li> <li>• achieving contrasts</li> <li>• composing the 'main' theme(s)</li> <li>• developing the material</li> <li>• Use music technology to achieve best effect</li> <li>• Producing a score / leadsheet</li> <li>• Listening exercises to further develop notation skills</li> </ul> </li> <li>• Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</li> </ul>	<p>'Own choice' Ensemble performance</p> <ul style="list-style-type: none"> <li>• Assessment of compositional ideas</li> <li>• Short listening tests and activities, interspersed throughout SoW</li> <li>• Half term homework - Listening: Writing an extended answer on a piece of chamber music/jazz or music theatre</li> </ul> <p>Ensemble / Solo performance: show back in front of class, or invited audience</p> <ul style="list-style-type: none"> <li>• Assessment of film music composition, with clear targets set for further development and refinement</li> <li>• Short listening tests</li> </ul> <p>Holiday homework – Choose a piece of film music to:</p> <ul style="list-style-type: none"> <li>• analyse/appraise and write an extended answer describing how the composer uses the musical elements to achieve the desired effect.</li> </ul>
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<p>Year 10 Term 3</p>	<ul style="list-style-type: none"> <li>• Revisit all topics from year 10 using different pieces as listening and performing examples</li> <li>• Complete free composition project (of choice) and submit</li> <li>• Continue to build aural skills through frequent practice.</li> </ul>	<ul style="list-style-type: none"> <li>• Free composition</li> <li>• Work on year 10 performance pieces</li> <li>• Listening exercises to further develop notation skills</li> <li>• Listening exercises to develop the ability to identify musical elements AO3 and appraising skills AO4</li> </ul>	<ul style="list-style-type: none"> <li>• Mock Performance Assessment – two pieces, with at least one ensemble (times should be noted, and feedback given)</li> <li>• Assessment of composition to WJEC Eduqas criteria. Discussion should follow with learners re. targets, refinement etc.</li> <li>• Mock listening exam based on all areas of study</li> </ul>
<p>Year 11</p>	<p>Revisit area of study 1: Forms and Devices (with more advanced topics and practical content)</p> <ul style="list-style-type: none"> <li>• Variation form and strophic form in classical music</li> <li>• Recognition of features of baroque, classical and romantic periods</li> <li>• Revisit: imitation, pedal, canon, alberti bass and all harmonic features</li> <li>• Revisit and revision: Badinerie</li> <li>• Exam techniques: hints and tips</li> <li>• Building a vocabulary revision list</li> <li>• Clarifying theoretical points</li> </ul> <p>Revisit area of study 4: Popular Music (with more advanced topic/class/practical content)</p> <ul style="list-style-type: none"> <li>• Bhangra and fusion</li> <li>• Loops, samples, panning, phasing, melismatic/syllabic</li> <li>• Revisit Africa</li> <li>• Exam techniques: hints and tips</li> <li>• Building a vocabulary revision list</li> <li>• Clarifying all relevant theoretical points</li> </ul> <p>Revisit Music for Ensemble (with more advanced</p>	<p>Select final choice of pieces for the practical examination</p> <ul style="list-style-type: none"> <li>• Work and rehearse all performances</li> <li>• Begin work on the piece for the WJEC Eduqas Composition set brief</li> <li>• Continued regular practice on appraising questions in the style of the examination, including comparisons of extracts</li> </ul> <ul style="list-style-type: none"> <li>• Class project - Bhangra</li> <li>• Continued work on performance (ensemble and/or solo), recording final performances as appropriate</li> <li>• Show back in front of class; feedback and target setting</li> <li>• Complete WJEC Eduqas set composition: final refinements, production of score/leadsheet and composition log.</li> </ul> <ul style="list-style-type: none"> <li>• Revisit free composition (possibly include earlier</li> </ul>	<ul style="list-style-type: none"> <li>• Assess performances to WJEC Eduqas criteria when ready</li> <li>• Monitor composition, processes, progress and composition log</li> <li>Regular listening tests and homework exercises. Build department resources bank for learners to access according to ability and musical understanding.</li> <li>• Assess composition to brief using WJEC Eduqas criteria. Ensure that all authentication procedures have been included</li> <li>• Continue to assess performances when ready to WJEC Eduqas criteria</li> <li>Regular listening tests and homework exercises</li> <li>• Mock exam</li> </ul>

	<p>topic/class/practical content):</p> <ul style="list-style-type: none"> <li>• Polyphonic, layered, round, canon and counter melody</li> <li>• Cover all styles not completed in year 10</li> </ul> <p>Revisit Film Music (with any further topics/content):</p> <ul style="list-style-type: none"> <li>• Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of patternwork, sustained notes and polyphonic textures to vary the textures</li> <li>• Complete all coursework</li> <li>• Listening practice and final examination.</li> <li>• Ensure the specification content is fully covered</li> </ul>	<p>workings from sketch book)</p> <ul style="list-style-type: none"> <li>• Continued work on performances, recording when appropriate</li> <li>• Complete free composition</li> <li>• Complete all performances</li> <li>• Exam practice questions, both at home and in class</li> <li>• Discussion of revision techniques and learner answers – (and how to improve answers and achieve higher marks!)</li> <li>• Consolidation of examination techniques and expectations</li> <li>• Top tips and revision booklets etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Continue to assess performances to WJEC Eduqas criteria</li> <li>• Monitor composition</li> <li>• Complete all course work and assess using WJEC Eduqas criteria</li> <li>• Complete all necessary documentation ready for submission</li> <li>• Appraising examination</li> </ul>
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By the end of Key Stage 3 it would be helpful if learners recognise and have basic use of:

- treble and bass clef notes plus their position on the keyboard
- musical elements including: melody (pitch and rhythm), tempo, texture, sonority, dynamics, metre, form and structure, tonality and basic harmony (e.g. chords I, IV and V)
- Basic terminology such as forte, piano, triad, conjunct, disjunct, dissonant
- Recognition of such devices as repetition, imitation, sequence.