Overall Curriculum Goals

- To learn about, and to understand the principles of the Elements of Music
- To cement the principles of the Elements of Music through a variety of different genres

 To cement the principles of the Elements of Music through a variety of different genres To experience the genres studied through a sequence of set work pieces, which shall inspire Performance, Composing and critical analysis opportunities 						
Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
Area of Study 1 - Western Classical	Area of Study 1 - Western Classical	Area of Study 2 Popular Music	Area of Study 2 Popular Music	Area of Study 3 Traditional Music	Area of Study 3 Traditional Music	
Tradition 1650 - 1910	Tradition 1650 - 1910			To build upon, develop and refine:	To evaluate, review and plan for	
To include: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Use correctly musical vocabulary and terminology Know and understand musical elements, Develop compositional and performance skills	To include and develop: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills	To build upon: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills.	To consolidate: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills	Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills	further development: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know and understand musical elements, Develop compositional and performance skills	
Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo	Mozart Clarinet Concerto in A major, K. 622, 3rd movement,	Little Shop of Horrors 1982 off- Broadway version – : • Prologue/Little Shop of Horrors	Little Shop of Horrors 1982 off- Broadway version – : • Prologue/Little Shop of Horrors	Paul Simon: Graceland	Paul Simon: Graceland	
Listening to unfamiliar music - Coronation Anthems and Oratorios	Rondo	(overture) • Mushnik and Son • Feed Me	(overture) • Mushnik and Son • Feed Me	Listening to unfamiliar music	Listening to unfamiliar music	
of Handel	Listening to unfamiliar music - Coronation Anthems and Oratorios of Handel	Listening to unfamiliar music	Listening to unfamiliar music	- Blues music from 1920 – 1950	- Blues music from 1920 – 1950	
- The orchestral Music of Haydn, Mozart and Beethoven	- The orchestral Music of Haydn,	- Music of Broadway 1950s-1990s	- Music of Broadway 1950s-1990s	- Fusion music inc. African and Caribbean music	- Fusion music inc. African and Caribbean music	
- Piano music of Chopin and Schumann	Mozart and Beethoven	- Rock Music of 1960s and 1970s	- Rock Music of 1960s and 1970s	- Contemporary Latin music	- Contemporary Latin music	
- Requiem of the late romantic period	- Piano music of Chopin and Schumann	- Film and computer game music 1990s to present	- Film and computer game music 1990s to present	- Contemporary folk music of the British Isles	- Contemporary folk music of the British Isles	
Component 1 (AO3&4)	- Requiem of the late romantic period	-Pop music 1990s to present	-Pop music 1990s to present	Component 2 (AO1)	Component 2 (AO1)	
Demonstrate and apply musical knowledge.	Component 2 (AO1)	Component 2 (AO1)	Component 2 (AO1)	Ensemble performance	Summer showcase of solo and	
Component 3 (AO2)	First assessed solo performance.	Reflection from solo performance and Preparation for second solo	Second solo performance submission.	Component 3 (AO2)	ensemble performances	
Select and use musical elements in composition with perception and	Component 3 (AO2)	performance.	Component 3 (AO2)	Development of Composition coursework 1: free composition.	Component 3 (AO2)	
insight An introduction to Sibelius notation software	Composing 'mini- brief' - a composition with Classical features	Component 3 (AO2) Composing tasks based on AOS2- writing a chord sequence, popular song structure.	Begin composition 1: free composition.		Completion of coursework composition 1 and programmenote.	

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

scherzo and trio call and response ground bass, continuo cadenza. harmonic/homophonic/chordal polyphonic/contrapuntal imitative, canonic, layered antiphonal a cappella monophonic/single melody line melody and accompaniment unison, octaves. simple and compound time regular, anacrusis common Italian tempo terms eg allegro, andante pulse, augmentation, diminution hemiola, semibreve, minim, crotchet, quaver, semiquaver dotted rhythms, triplets, scotch snap rubato, pause, tempo. Gradation of dynamics as follows: pp, p. mp, mf, f, ff including the Italian terms, cresc, crescendo, dim, diminuendo including hairpins sfz, sforzando, common signs, terms and symbols.

through-composed theme and variations, sonata, minuet and trio, scherzo and trio call and response ground bass, continuo cadenza. harmonic/homophonic/chordal polyphonic/contrapuntal imitative, canonic, layered antiphonal a cappella monophonic/single melody line melody and accompaniment unison, octaves. simple and compound time regular, anacrusis common Italian tempo terms eg allegro, andante pulse, augmentation, diminution hemiola, semibreve, minim, crotchet, quaver, semiquaver dotted rhythms, triplets, scotch rubato, pause, tempo. Gradation of dynamics as follows:pp, p. mp, mf, f, ff including the Italian terms, cresc, crescendo, dim, diminuendo including hairpins sfz, sforzando, common signs,

terms and symbols.

specific technological recording techniques eg automatic double-tracking (ADT) and direct input transformer (DIT).

bpm (beats per minute)

mm (metronome marking)

groove, backbeat

syncopation, off-beat

shuffle, swing/swung.

specific technological recording techniques eg automatic double-tracking (ADT) and direct input transformer (DIT).
bpm (beats per minute)
mm (metronome marking)
groove, backbeat
syncopation, off-beat
shuffle, swing/swung.

anacrusis, hemiola
bi-rhythm, cross-rhythm,
polyrhythm
shuffle beat, backbeat
syncopation, off-beat
bossa nova, samba
salsa, tango
habanera, danzón
merengue, cha-cha-cha
rumba.

anacrusis, hemiola
bi-rhythm, cross-rhythm,
polyrhythm
shuffle beat, backbeat
syncopation, off-beat
bossa nova, samba
salsa, tango
habanera, danzón
merengue, cha-cha-cha
rumba.

CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
	Visit to Bridgewater Hall – Halle Set	Opportunity to discuss the role of a	Visit from Chethams Young	Planning a performance	Blue Coat Young Musician of the
	Works Concert	film composer and opportunities in	Musicians to demonstrate	Team Work and co-operation	Year Competition
		Television via links with Media City	Orchestral Instruments	Analysis of genres with a view to	
				entering the industry as a	
				performer	
				Role of performers at a large event	
				i.e.:- Easter Concert	

Overall Curriculum Goals

- To revisit, consolidate and to build upon the principles of the Elements of Music
- To expand on the principles of the Elements of Music, with a focus on Melody through a variety of different genres
- To experience the genres studied through a sequence of set work pieces, which shall inspire Performance, Composing and critical analysis opportunities

Half Term 1 Half Term 2		Half Term 3	Half Term 4	Half Term 5	Half Term 6
Area of Study 4: Western Classical Tradition since 1910	Area of Study 1 Western Classical Tradition 1650 - 1910 recap	Area of Study 2 Popular Music recap	Area of Study 3 Traditional Music recap	Revision of all AOS and exam preparation.	Revision of all AOS and exam preparation.
To consolidate and embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Revisit the ability to correctly use musical vocabulary and terminology. Know, understand and use musical elements, Develop compositional and performance skills	To firmly embed: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills	To show signs of mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills	To develop mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements, Develop compositional and performance skills	To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements	To develop confidence and mastery: Read staff notation, Writing staff notation, Identify chords in aural and written form, Listening and musical analysis, Consolidation of correct musical vocabulary and terminology, Know, understand and use musical elements
Listening to unfamiliar music - The orchestral music of Copland.	Mozart Clarinet Concerto in A major, K. 622, 3rd movement, Rondo	Little Shop of Horrors 1982 off- Broadway version – : • Prologue/Little Shop of Horrors (overture) • Mushnik and Son •	Paul Simon: Graceland Listening to unfamiliar music		
- British music of Arnold, Britten, Maxwell-Davies and Tavener.	Listening to unfamiliar music - Coronation Anthems and Oratorios of Handel	Feed Me Listening to unfamiliar music -	- Blues music from 1920 – 1950		
- The orchestral music of Zoltán Kodály and Béla Bartók	- The orchestral Music of Haydn, Mozart and Beethoven	Music of Broadway 1950s-1990s - Rock Music of 1960s and 1970s	- Fusion music inc. African and Caribbean music		
- Minimalist music of John Adams, Steve Reich and Terry Riley.	- Piano music of Chopin and Schumann	- Film and computer game music 1990s to present	- Contemporary Latin music - Contemporary folk music of the British Isles		
Component 1 (AO3&4)	- Requiem of the late romantic period	- Component 1 (AO3&4)	Component 1 (AO3&4)		
Demonstrate and apply musical knowledge.	Component 1 (AO3&4) Demonstrate and apply musical knowledge.	Demonstrate and apply musical knowledge.	Demonstrate and apply musical knowledge.		
Use appraising skills to make evaluative and critical judgements about music.	Use appraising skills to make evaluative and critical judgements	Use appraising skills to make evaluative and critical judgements	Use appraising skills to make evaluative and critical judgements Component 2 (AO1)		
		Component 2 (AO1)	Component 2 (AO1)		

Component 2 (AO1)	Component 2 (AO1)	Reflection from ensemble performance 1.	Second ensemble performance submission.		
Planning formal assessed solo	First recorded and assessed	performance 1.	Submission.		
performance.	ensemble performance: November.	Preparation for second ensemble performance in Feb.	Component 3 (AO2)		
Component 3 (AO2)	Component 3 (AO2)	Component 3 (AO2)	Composition coursework complete		
Beginning composition 2- to a Brief. Planning and preparation/research time using composition logs.	Composition 2- to a brief. Progression to completion and write-up of score. Revisit free composition to improve on work done in Year 10	Complete composition 1&2- free and to a brief. Final submission.			
Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas	Key Vocabulary/Concepts/Ideas All Key vocabulary, concepts and	Key Vocabulary/Concepts/Ideas All Key vocabulary, concepts and
Ostinato, motifs	conjunct, disjunct, triadic,	Riff, pitch bend, melisma, hook	blue notes, pentatonic, whole tone,	ideas from course to be revisited, revised and consolidated	ideas from course to be revisited, revised and consolidated
Melisma, chromatic	broken chord, scalic, arpeggio	slide, glissando, improvisation	modal	Tevised and consolidated	revised and consolidated
Dissonant, pedal.	intervals within the octave	Ostinato, blue notes.	slide/glissando/portamento, pitch	Practice listening assessments/	Final exam- June.
Pentatonic, whole tone	passing notes	power chords,chord symbols eg C ⁷	bend, appoggiaturas	exam preparation.	
Modal, tonal ambiguity.	diatonic, chromatic	stock chord progressions eg I VI IV	ostinato, riff		
specific families of instruments	slide/portamento, ornamentation	V.	melody–scat, melisma		
use of technology, synthesised and	including acciaccaturas,	pentatonic, modal, blues scale.	improvisation, modal		
computer-generated sounds	appoggiaturas	intro/outro, verse, chorus, break	pentatonic, strophic, verse and		
instrumental techniques eg	ostinato diatonic, chromatic	twelve-bar blues, drum fill.	chorus, cyclic		
vamping.	consonant, dissonant pedal, drone	standard contemporary instrument	call and response		
Drones, imitative	cadences: perfect, plagal,	types eg electric guitar,	popular song forms		
layered/layering.	imperfect, interrupted and tièrce	synthesisers	structure–12/16 bar blues.		
irregular, free	de Picardie	specific instrument types eg sitar,	generic families of instruments as		
augmentation, diminution	identification of major, minor and	dilruba	found in traditional/world music		
anacrusis, hemiola	dominant seventh chords using	instrumental techniques eg palm	eg steel drums		
rubato, bi-rhythm, cross-rhythm,	chord symbols/roman numerals.	mute (pm), pitch bend, hammer-on	the use of technology, synthesised		
polyrhythm	major, minor, and their key	(ho), pull-off (po), slide	and computer-generated sounds,		
syncopation, off-beat.	signatures to four sharps and flats	guitar/bottleneck	sampling and the use of techniques		

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modulation to dominant,	drum kit components and	such as reverb, distortion and		
subdominant in major or minor	techniques eg rim shot	chorus, drone		
keys	vocal timbres eg falsetto, belt, rap,	vocal techniques eg falsetto,		
relative major or minor	beat-boxing, scat singing	vibrato, rap.		
tonic major or minor.	specific instrumental techniques eg	irregular, free		
binary and ternary	slap bass	skank, bubble		
rondo	specific instrumental effects eg	clave (Bo Diddley type beat)		
arch-shape	amplification, distortion	augmentation, diminution		
through-composed theme and	specific technological recording	anacrusis, hemiola		
variations, sonata, minuet and trio,	techniques eg automatic double-	bi-rhythm, cross-rhythm,		
scherzo and trio call and response	tracking (ADT) and direct input	polyrhythm		
ground bass, continuo cadenza.	transformer (DIT).	shuffle beat, backbeat		
harmonic/homophonic/chordal	bpm (beats per minute)	syncopation, off-beat		
polyphonic/contrapuntal	mm (metronome marking)	bossa nova, samba		
imitative, canonic, layered	groove, backbeat	salsa, tango		
antiphonal a cappella	syncopation, off-beat	habanera, danzón		
monophonic/single melody line	shuffle, swing/swung.	merengue, cha-cha-cha		
melody and accompaniment		rumba.		
unison, octaves.				
simple and compound time				
regular, anacrusis				
common Italian tempo terms eg				
allegro, andante				
pulse, augmentation, diminution				
hemiola, semibreve, minim,				
crotchet, quaver, semiquaver				

	dotted rhythms, triplets, scotch snap rubato, pause, tempo. Gradation of dynamics as follows:pp, p. mp, mf, f, ff including the Italian terms, cresc, crescendo, dim, diminuendo including hairpins sfz, sforzando, common signs, terms and symbols.				
CIAG	CIAG	CIAG	CIAG	CIAG	CIAG
Planning a performance	Visit to Bridgewater Hall – Halle Set	Opportunity to discuss the role of a	Planning a performance	Role of performers at a large event	
Team Work and co-operation	Works Concert	film composer and opportunities in	Team Work and co-operation	i.e.:- Easter Concert	
Analysis of genres with a view to		Television via links with Media City	Analysis of genres with a view to	Discussion and first-hand	
entering the industry as a performer			entering the industry as a	experience of how music is used to enhance Video Games and what it	
			performer	takes to write successful music for	
				a top selling game.	
				a top sening game.	