**KS4 Music Curriculum**

**Curriculum Intent**

Music is an integral part of the school curriculum and plays a major role in the life of the school as a whole. The KS4 curriculum continues to develop the practical and creative skills developed through the KS3 programme and builds in a greater emphasis on the appraising and analytical side of the subject. The broad extra-curricular programme seeks both to extend the experience of the most-able practical musicians and complement the work undertaken in the music classroom. In addition, the music programme also provides opportunities for all students to experience live music performance through a range of super-curricular opportunities including workshops, trips and other enrichment opportunities. All these experiences build into the whole school intentional narrative of educating the “Whole Child”

**Curriculum Implementation**

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|  | | | **Autumn** | | | **Spring** | | | **Summer** | | |
| HT1 | HT2 | | HT3 | HT4 | | HT5 | HT6 | |
| **Year 10** | **BROAD** | Core content, knowledge and skills | **PERFORMING**  Solo class performance and reflection with informal feedback. Initial introduction to assessment criteria.  **COMPOSING**  Theory  Introduction to composition.  Composition tasks focussed on structure and texture.  **APPRAISING**  Purcell - Music for A While  Queen - Killer Queen  Afro-Celt Sound System -Release  Explore the musical elements, musical contexts and musical language to make critical judgements.  Wider listening around set works (focus on vocal music) | | | **PERFORMING**  Solo class performance and reflection  with formal feedback and peer assessment using Edexcel assessment criteria. Target setting based on key skill areas: **Technical Control, Expression and Interpretation and Accuracy and Fluency.**  **COMPOSING**  On-going scaffolded development of theory skills.  Composition tasks focussed on melody and rhythm.  **Formally assessed composition.**  **APPRAISING**  Afro-Celt Sound System - Release  John Williams - Star Wars  Beethoven – Pathetique Sonata  Explore the musical elements, musical contexts and musical language to make critical judgements.  Wider listening around the set works (focus on Music for Stage and Screen, Instrumental Music, Fusions)  Work on developing skills for tackling extended comparison question  Dictation skills – melodic and rhythmic  Revision of Purcell and Killer Queen | | | **PERFORMING**  Recorded extended solo class performance and reflection with formal feedback and peer assessment using Edexcel assessment criteria. Reflection based on development in skill areas of **Technical Control, Expression and Interpretation and Accuracy and Fluency.**  **Solo performance NEA coursework recording in July.**  **COMPOSING**  On-going scaffolded development of theory skills.  Composition tasks focussed on harmony and instrumentation.  **Formally assessed composition.**  **APPRAISING**  Esperanza Spalding - Samba en Preudio  Wicked – Defying Gravity  Beethoven - Pathetique Sonata  Explore the musical elements, musical contexts and musical language to make critical judgements.  Wider listening around the set works  Revision of Star Wars and Release  **YEAR 10 TES EXAM** | | |
| Ways the Y10 curriculum goes beyond the national curriculum, including Extra-curricular opportunities |  | | | | | | | | |
| **COHERENT** | Assessment | **PERFORMING:** Instrumental/Vocal skills. Students arriving on the course with a minimum of Grade 2 level on the chosen instrument with skills developed in their instrumental skills, extra-curricular music activities and KS3 curriculum.  **COMPOSING:** Compositional skills developed in KS3 Music including knowledge of using a variety of compositional software. Basic theory skills developed both in and out of the classroom at KS3  **APPRAISING:** Basic musical terminology and aural skills from both KS3 Curriculum and extra-curricular opportunities. | | **PERFORMING:** Ongoing development of instrumental skills outside of the classroom. Brief exploration of assessment criteria from Autumn Term.  **COMPOSING:** Ongoing development of skills from Autumn Term  **APPRAISING:** Listening, theory and analytical skills developed from Autumn Term | | | | **PERFORMING:** Ongoing development of instrumental skills outside of the classroom. Knowledge of assessment criteria gained from Spring Term peer assessment and from teacher assessment  **COMPOSING:** Ongoing development of skills from Spring Term. Understanding of clear assessment criteria from formal assessment in Spring Term.  **APPRAISING:** Listening, theory and analytical skills developed from Spring Term | | |
| **EMPOWERING** | Key vocabulary | **PERFORMING TERMINOLOGY**   * Pitch/Intonation, Tone Control, Sonority, Breath Control, Pedalling, Specific instrumental techniques * Fluency, Coherence, Accuracy * Expression – Dynamics, Phrasing, Articulation, Tempo, Balance (Ensemble) * Performance Quality – Character, Assurance, Projection, Communication * Stylistic Fingerprints/Performance Practice   **COMPOSING TERMINOLOGY**   * Musical ideas, development, intention * Stylistic conventions, imagination * Technical control * Idiomatic, exploitation * Textural clarity * Coherence, wholeness * Fluency, contrast, direction     **APPRAISING TERMINOLOGY**  **Beethoven**   * Chromatic * Diminished 7th * Cadences. * Sonata (exposition/development/recapitulation). * Pathetique * Modulation. * Development of the piano. * Romantic music/’Pathetique’.   **Purcell**   * Incidental music. * Continuo. * Realisation. * Baroque instrumentation. * Ground bass. * Cadences. * Harmony: diatonic, functional, dissonance, false relation, suspension. * Text setting: syllabic, melismatic. * Melodic features: passing notes, conjunct/disjunct.   **Killer Queen**   * Features of Rock music. * Types of voice: soprano, mezzo-soprano, alto, tenor, baritone, bass. * Song structure: intro, outro, chorus, verse, riff, hook, middle-eight, instrumental, pre-chorus. * Texture: monophonic, polyphonic, homophonic. * Simple and compound time. * Rock instrumentation and studio techniques. * Modulation * Extended chords. * Inversions.   **Star Wars**   * Imitation. * Quartal harmony. * Leitmotif. * Pedal notes. * Triplets. * Syncopation. * Orchestral instrumentation.   **Release**   * Reverb * Panned * Pentatonic * Mode * Reel * Jig * Polka * Low pass/High pass filter. * Harmonic rhythm. * Drone. * Irish/African/EDM instrumentation. * Drone.   **Defying Gravity**   * Tempo changes/colla voce. * Syncopation. * Modulation to unrelated keys. * Texture: monophonic, polyphonic, homophonic. * Music theatre stylistic features. * Extended orchestra. * Text setting: syllabic/melismatic. * Motivic intervals. * Dissonance. * Pedal notes.   **Samba Em Preludio**   * Extended chords. * II-V-I chord progressions. * Chromaticism. * Diminished chords. * Flattened 5th chords. * Rubato. * Homophonic, polyphonic, monophonic. * Bossa Nova. * Syncopation. * Triplets. * Semiquavers. * Blues notes. | | | | | | | | |
| Opportunities to engage with different cultures/perspectives/voices |  | | | | | | | | |
| Relevance to real world and careers |  | | | | | | | | |
| **CHALLENGING** | Homework |  | |  | | |  |  | |  |
| Super curricular recommendations | **Reading**  • ‘The Story Of Music’ by Howard Goodall  • ‘Big Bangs’ by Howard Goodall  • ‘Gareth Malone’s Guide to Classical Music’ by G Malone  **Online Resources**  Focus on Sound (<https://portal.focusonsound.com/>) - theory and set work support  Music Help Guy (<https://www.youtube.com/@MusicHelpGuy>) - set work support  Teoria ([www.teoria.com](http://www.teoria.com)) - theory support  **Wider Listening**  ● G F Handel: Concerto Grosso op 6 no. 5, second movement  ● A Vivaldi: ‘Winter’ from the Four Seasons concerti  ● W A Mozart: Piano Sonata in C major K.545, first movement  ● F J Haydn: Piano sonata in C major ‘English Sonata’ Hob 50, third movement  ● G F Handel: ‘The Trumpet Shall Sound’ (bass), ‘Rejoice Greatly’ (soprano) and ‘Every Valley’ (tenor) from Messiah  ● J S Bach: ‘Weichet nur, betrubte Schatten’ and ‘Sehet in Zufriedenheit’ from wedding Cantata  ● Beach Boys: ‘God only Knows’ from Pet Sounds  ● Alicia Keys: ‘If I ain’t got you’ and ‘Dragon Days’ from The Diary of Alicia Keys  ● Tim Minchin: ‘Naughty’ from Matilda  ● Marc Shaiman: ‘Mama, I’m a Big Girl Now’ from Hairspray  ● Deborah Lurie: ‘The Pier’, ‘Walk on the Beach’ and ‘Dear John Letter’, from Dear John  ● Howard Shore: ‘The Prophecy’, ‘Concerning Hobbits’, ‘The Bridge of Khazad-dum’ and ‘The Breaking of the Fellowship’ from The Lord of the Rings the Fellowship of the Ring  ● Capercaillie: Beautiful Wasteland  ● Demet Akalin: ‘Pirlanta’ and ‘Ders Olsun’ from Pirlanta  ● Buena Vista Social Club: Buena Vista Social Club  ● Dizzy Gillespie y Machito: Afro-Cuban Jazz Moods | | | | | | | | |

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|  | | | **Autumn** | | **Spring** | | **Summer** | |
| HT1 | HT2 | HT3 | HT4 | HT5 | HT6 |
| **Year 11** | **BROAD** | Core content, knowledge and skills | **PERFORMING**  Ensemble performance skills.  Preparation for ensemble performance recordings.  **COMPOSING**  **Set Brief Composition – NEA coursework submission**  **APPRAISING**  Bach – Brandenburg Concerto  Explore the musical elements, musical contexts and musical language to make critical judgements.  Wider listening  Revision of set works  **YEAR 11 TES EXAM 1** | | **PERFORMING**  **Ensemble performance NEA coursework recording.**  **COMPOSING**  **Free Composition – NEA coursework submission**  **APPRAISING**  Ongoing revision of set works, dictation skills  Focused work on extended writing comparison question.  **YEAR 11 TES EXAM 2** | | **COMPOSING**  Completion of paperwork and preparation of scores for submission of all NEA coursework.  **APPRAISING**  Ongoing revision for Appraising Music exam. | |
| Ways the Y11 curriculum goes beyond the national curriculum, including extra-curricular opportunities |  | | | | | |
| **COHERENT** | Prior knowledge required to access this unit | **PERFORMING:** Ongoing development of instrumental and ensemble skills gained from outside of the classroom.  **COMPOSING**  Compositional skills gleaned from Year 10 practice compositional task and knowledge of key assessment criteria for this unit.  **APPRAISING**  Listening, theory and analytical skills developed from Year 10 and analysis of Year 10 TES 1 paper        **PERFORMING:** Ongoing development of instrumental skills outside of the classroom. Knowledge of assessment criteria gained from Spring Term peer assessment and from teacher assessment | | **COMPOSING**  Compositional skills gleaned from Year 10 practice compositional task and knowledge of key assessment criteria for this unit. Feedback from Autumn Term set brief NEA coursework.  **APPRAISING**  Listening, theory and analytical skills developed from Year 10 and analysis of Year 11 TES 1 paper | | **APPRAISING**  Listening, theory and analytical skills developed from Year 10 and analysis of Year 11 TES 2 paper | |
| Assessment |  | |  | |  |  |
| **EMPOWERING** | Key vocabulary | Brandenburg   * Rising sequences and scalic runs * Grace notes and trills * Triplets and dotted rhythms * Ternary form * Polyphonic texture – fugal, 2-part imitation * Concertino and ripieno * Concerto grosso * Functional, suspensions, inversions, perfect cadences      + Key vocabulary from Year 10 list. | | | | | |
| Opportunities to engage with different cultures/perspectives/voices |  | | | | | |
| Relevance to real world and careers |  | | | | | |
| **CHALLENGING** | Homework |  |  |  |  |  |  |
| Super curricular recommendations | See Year 10 | | | | | |