



## Key Stage 4

### Programme of Study: Music

Year Group	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
10	<p><b>Topic: Theory/Composition</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>Basic music theory (for example, key signatures, time signatures, reading/writing notation, intervals, scales, etc.)</li> <li>Ear training – aurally recognising intervals.</li> <li>Composition skills – melody writing, accompaniment writing, chords, etc.</li> </ul> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>Theory tests</li> <li>Small composition activities</li> <li>Final composition submission encompassing all knowledge learnt</li> </ul>	<p><b>Topic: Area of Study 1: Musical Forms and Devices</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>The principal features of Baroque, Classical and Romantic music.</li> <li>Structural forms and devices across a variety of genres and styles from the Western Classical Tradition 1650-1910.</li> <li>The main features of binary, ternary, minuet and trio, rondo, variation and strophic forms.</li> <li><i>Prepared Extract:</i> Badinerie by J.S.Bach for Flute and String Orchestra with Harpsichord (Final movement, Orchestral Suite No.2 in B minor, BWV 1067)</li> </ul> <p><b>Key Vocabulary:</b></p> <ul style="list-style-type: none"> <li>repetition</li> </ul>	<p><b>Topic: Area of Study 4: Popular Music</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>Develop an understanding of popular music: pop, rock and pop, bhangra and fusion (of different styles). instrumental and synthesised sound is used</li> <li><i>Prepared Extract:</i> Africa: Toto (released 1982)</li> </ul> <p><b>Study how:</b></p> <ul style="list-style-type: none"> <li>original music may be modified</li> <li>vocal sounds are used</li> <li>instruments and voices are combined</li> <li>sound is computer-generated and amplified</li> <li>software and samplers are utilised.</li> </ul> <p><b>Key Vocabulary:</b></p>	<p><b>Topic: Area of Study 2: Music for Ensemble</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>Understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</li> <li>Chamber music, musical theatre, jazz and blues.</li> </ul> <p><b>Key Vocabulary:</b></p> <ul style="list-style-type: none"> <li>monophonic</li> <li>homophonic</li> <li>polyphonic</li> <li>unison</li> <li>chordal</li> <li>layered</li> <li>melody and accompaniment</li> <li>round</li> <li>canon</li> <li>countermelody.</li> <li>vocal ensembles (including solos, duets, trios, use of backing vocals)</li> <li>jazz/blues trio</li> <li>rhythm section</li> </ul>	<p><b>Topic: Area of Study 3: Film Music</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>The use of timbre, tone colour and dynamics for effect.</li> </ul> <p><b>Study how:</b></p> <ul style="list-style-type: none"> <li>composers use musical elements appropriately to respond to a specific</li> <li>commission</li> <li>composers use leitmotifs and thematic transformation to develop thematic</li> <li>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</li> <li>music</li> </ul>	<p><b>Topic: Free Composition</b></p> <p><b>Key Knowledge:</b></p> <p>Develop musical ideas</p> <ul style="list-style-type: none"> <li>Ideas offer potential for development</li> <li>The content is developed throughout the piece</li> <li>Use of contrasts in tone colour and moods</li> </ul> <p><b>Demonstrate technical control</b></p> <ul style="list-style-type: none"> <li>Choice of elements and resources</li> <li>How musical elements are used</li> <li>How resources, including technology, are controlled</li> </ul> <p><b>Compose with musical coherence</b></p> <ul style="list-style-type: none"> <li>Organisation of the piece and</li> <li>presentation of musical ideas</li> </ul>

		<ul style="list-style-type: none"> <li>• contrast</li> <li>• anacrusis</li> <li>• imitation</li> <li>• sequence</li> <li>• ostinato</li> <li>• syncopation</li> <li>• dotted rhythms</li> <li>• drone</li> <li>• pedal</li> <li>• canon</li> <li>• conjunct movement</li> <li>• disjunct movement</li> <li>• ornamentation</li> <li>• broken chord/arpeggio</li> <li>• alberti bass</li> <li>• regular phrasing</li> <li>• melodic and rhythmic motifs</li> <li>• simple chord progressions including cadences</li> <li>• modulation to dominant and relative minor.</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>• Composition assessment</li> <li>• AOS1 Exam questions</li> <li>• Prepared Extract 1 Exam questions</li> </ul>	<ul style="list-style-type: none"> <li>• 32 bar song form</li> <li>• Strophic</li> <li>• 12 bar blues</li> <li>• verse</li> <li>• chorus</li> <li>• riffs</li> <li>• middle 8</li> <li>• bridge</li> <li>• fill</li> <li>• instrumental break</li> <li>• intros and outros</li> <li>• improvisation</li> <li>• loops</li> <li>• samples</li> <li>• panning</li> <li>• phasing</li> <li>• syncopation</li> <li>• driving rhythms</li> <li>• balance</li> <li>• standard chord progressions</li> <li>• melismatic and syllabic writing</li> <li>• lead and backing vocals</li> <li>• backing tracks</li> <li>• primary chords</li> <li>• secondary chords</li> <li>• cadences.</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>• Composition assessment</li> <li>• AOS4 Exam questions</li> <li>• Prepared Extract 4 Exam questions</li> <li>• Solo Performance Mock</li> </ul>	<ul style="list-style-type: none"> <li>• string quartet</li> <li>• basso continuo</li> <li>• sonatas.</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>• Composition assessment</li> <li>• AOS2 Exam questions</li> </ul>	<ul style="list-style-type: none"> <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>Assessment:</p> <ul style="list-style-type: none"> <li>• Composition assessment</li> <li>• AOS3 Exam questions</li> </ul>	<ul style="list-style-type: none"> <li>• Style and character in response to the chosen brief</li> <li>• Coherency of final outcome</li> </ul> <p>Assessment:</p> <ul style="list-style-type: none"> <li>• Free Composition</li> <li>• Solo Performance Mock</li> <li>• Mock Exam</li> </ul>
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11	<p><b>Topic: Free Composition/Revision</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Exam revision – exam techniques</li> <li>• Cyclical revision based on Areas of Study</li> <li>• Composition Knowledge developed</li> </ul> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Exam questions</li> <li>• Solo Performance Final</li> <li>• Free Composition</li> </ul>	<p><b>Topic: Brief Composition/Revision</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Composition knowledge developed</li> <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><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Brief Composition</li> <li>• Ensemble Performance Mock</li> <li>• Mock Exam</li> </ul>	<p><b>Topic: Area of Study 1 &amp; 2 Revision/Composition</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Exam revision – exam techniques</li> <li>• Cyclical revision based on Areas of Study</li> <li>• Composition Knowledge developed</li> </ul> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• AOS1 &amp; 2 Mock Paper</li> <li>• Brief Composition</li> <li>• Ensemble Performance Final</li> </ul>	<p><b>Topic: Area of Study 3 &amp; 4 Revision/Composition</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Exam revision – exam techniques</li> <li>• Cyclical revision based on Areas of Study</li> <li>• Composition Knowledge developed</li> </ul> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• AOS3 &amp; 4 Mock Paper</li> <li>• Composition coursework</li> <li>• Performance Coursework</li> </ul>	<p><b>Topic: Final Coursework Submission/Revision</b></p> <p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• Exam revision – exam techniques</li> <li>• Cyclical revision based on Areas of Study</li> <li>• Composition Knowledge developed</li> </ul> <p><b>Assessment:</b></p> <ul style="list-style-type: none"> <li>• Full Mock Paper</li> <li>• Final Coursework Submission</li> </ul>	EXAMS
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### Component 1: Performing

This aspect of the course will developed continuously throughout all of the half terms and will not have a dedicated block of time. The solo performance will be recorded in Year 11 Half Term 1 and the Ensemble Performance will be recorded Year 11 Half Term 3.

#### Key Knowledge:

##### Accuracy

- Accurate use of rhythm, pitch and tempo plus accurate response to performance directions.

##### Technical Control

- Control of instrument/voice/equipment, sonority and projection Control of playing technique

### **Control of sonority (tone quality)**

- **How well the tone quality is controlled across the range of the instrument, equipment or voice**
- **the ability to sustain tone quality throughout the performance**
- **the use of tone quality as appropriate to the piece**
- **the ability to vary the tone quality as appropriate to the piece**
- **the use of appropriate articulation/techniques**
- **the choice and mix of sound sources**
- **the use of effects to manipulate sonority**
- **the use of amplification.**