



Key Stage 4 Music Curriculum Maps

Intent of Music curriculum at Littleover Community School

Component 1 – Performing (NEA 30% Feb/March Y11 – can be recorded throughout Y11)

Component 2 – Composing (NEA 30% - Year 10 Free Choice, Year 11 (released September) – assessed brief, choice of 4 – 1 from each AOS)

Component 3 – Appraising (40% exam June Y11)

Although the three Component are discreet, there is significant overlap, in particular between the knowledge acquired in AO3 and its application in AO2

For component 3 there are 4 Areas of Study:

AOS1 – Instrumental Music 1700-1820

AOS2 – Vocal Music

AOS3 – Music for Stage and Screen

AOS4 – Fusions

YEAR 10	AUTUMN	SPRING	SUMMER
Teacher 1 – AO1, AO2, AO3	Initial Performance Assessments to take place in Autumn 1 and an individual performance plan put in place. Performance at the LCS Christmas Concert (if applicable). Recordings to be taken Group performance of Killer Queen – link to AO3 S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression.	Ongoing performance monitoring in conjunction with instrumental teacher(s). S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression.	Performance in mock performance evening – recording of solo and ensemble performance. Directional feedback provided to help students prepare for the final recordings in Y11. S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Enacting feedback from previous performances. Performing with accuracy, fluency, technique and expression.

	Step Up to GCSE Music – Theory Basics	Use of Musescore and Mixcraft – Summer Composition developed. Sk – Students have composed a soundtrack for a 1min clip of E.T. This can be used as a basis for development of initial ideas.	Chords – construction and use – composition of a melody above chords Sk – Understanding harmony and its relation to melody.	NEA Y10 free composition – research, development, implementation, submission. S – Contour, Consonant, Dissonant, Atonal, Diatonic, Perfect, Plagal, Imperfect, Interrupted, Sonority, Timbre, Compound, Simple, Fugue, Homophony, Heterophony.	NEA – final outcome and recording	
Teacher 2 – AO3	In depth listening skills of MAD T Shirt S – See appendix 1. Sk – Completing multiple music theory exercises that address the key concepts required to pass the exam (AO3).	Killer Queen S – Anacrusis, Compound Metre, Minor, Major, Extended Chords, Verse-Chorus, 4-Part Texture, Slides, Bends, Wah-Wah, Multitracking, Distortion, Tenor. Sk - Analysing musical features of the song. Exploring context of composition. Comparing music to wider listening examples with similarities and differences. Purcell S – Ground Bass, Bass Viol, Chromaticism, Perfect Cadence, Imperfect Cadence, Soprano, Vibrato, Trill, Sequence, Mordent, Ornamentation, Word Painting, Ternary.	Film Music – intro and development Defying Gravity S – Synthesizers, Free Metre, Metric Shifts, Modulation, Duet, Solo, Semiquaver, Pedal, Inverted Pedal, Triplets, Syncopation, 6-Part Texture, Scotch Snaps. Sk - Analysing musical features of the song. Exploring context of composition. Comparing music to wider listening examples with	Sk - Applying techniques to composition tasks.	Fusions and Popular Music – origins and discussion about every music being a 'fusion' Samba S – Double Stopping, Acoustic Bass Guitar, Extended Chords, Acciaccatura, Alto, Tessitura, Glissando, Harmonic, Cross-rhythm, Triplets, Syncopation, Rhythmic Anticipation, Bends. Sk - Analysing musical features of the song. Exploring context of composition. Comparing music to wider listening	

		Sk - Analysing musical features of the score. Exploring context of composition. Comparing music to wider listening examples with similarities and differences.	similarities and differences. Star Wars S – Semiquaver, Pedal, Inverted Pedal, Triplets, Syncopation, Cluster Chord, Quartal Harmony, Bitonal, Fanfare, Orchestra, John Williams, Leitmotif. Sk - Analysing musical features of the score. Exploring context of composition. Comparing music to wider listening examples with similarities and differences.		examples with similarities and differences. Release S – Loops, Layering, EQ, Reverb, Bodhran, Uilleann Pipes, Tin Whistle, Phasing, Panning, Ostinato, Modal, Syncopation, Dorian, Mixolydian, Pentatonic, Heterophony. Sk - Analysing musical features of the score. Exploring context of composition. Comparing music to wider listening examples with similarities and differences.	
--	--	--	--	--	---	--

YEAR 11	AUTUMN	SPRING	SUMMER
------------	---------------	---------------	---------------

Teacher 1 – AO1, AO2.	Interim Performance Assessments and recordings take place S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Enacting feedback from previous performances. Performing with accuracy, fluency, technique and expression.	Performance at the LCS Christmas Concert (if applicable) is opportunity for additional feedback before Spring recording. S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Enacting feedback from previous performances. Performing with accuracy, fluency, technique and expression.	Recital – immediately post Feb ½ term S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Enacting feedback from previous performances. Performing with accuracy, fluency, technique and expression.	Re-recording and catch-up	Moderated and submitted by 15 th May
	Publication of composition briefs: research of briefs, discussion through personal tutorials. S – Contour, Consonant, Dissonant, Atonal, Diatonic, Perfect, Plagal, Imperfect, Interrupted, Sonority, Timbre, Compound, Simple, Fugue, Homophony, Heterophony. Sk - Applying techniques to composition tasks.	Initial ideas formulated and populated into DAW or notation. Development of ideas and performance where possible S – Contour, Consonant, Dissonant, Atonal, Diatonic, Perfect, Plagal, Imperfect, Interrupted, Sonority, Timbre, Compound, Simple, Fugue, Homophony, Heterophony. Sk - Applying techniques to composition tasks.		Recording and final submission of composition NEA	

Teacher 2 – AO3	Essay comparison writing and structure	Periods of Music and contextual: Concerto Through Time:	Mock Exam and Preparation	Revisiting topics identified from Mock exam	Mock Exam (previous year)	Exam and topic revision: Use of essay time, questioning.	Exam June
	Beethoven S – Grave, Allegro Con Moto, Modulation, Sonata Form, Exposition, Development, Recapitulation, Development of the Piano, Minor, Major, Diatonic, Chromaticism, Extended Chords, Demisemiquaver, Hemidemisemiquaver, Triplets, Sextuplets, Dotted Rhythms. Sk - Analysing musical features of the score. Exploring context of composition. Comparing music to wider listening examples with similarities and differences.	Bach Brandenburg 5 (iii) S – Continuo, Ripieno, Concertino, Imitation, Fugue, Perfect 4 th , Perfect 5 th , Triplets, Diatonic, Pedal, Relative Minor, Harpsichord, Figured Bass. Sk - Analysing musical features of the score. Exploring context of composition. Comparing music to wider listening examples with similarities and differences.				Dictation	