



Key Stage 5 Music Curriculum Maps

Intent

Component 1 – Performing (NEA 30% March Y13)

Component 2 – Composing (NEA 20% free composition in Y12, 10% Compositional Technique Released April 1st Y13)

Component 3 – Appraising (40% exam June Y13)

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

For component 3 there are 6 Areas of Study:

AOS1 – Vocal Music

AOS2 – Instrumental Music

AOS3 – Music for Film

AOS4 – Popular Music and Jazz

AOS5 – Fusions

AOS6 – New Directions

YEAR 12	AUTUMN	SPRING	SUMMER
Teacher 1 – AO1, AO2, some 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 made by OT.	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.	Mock recording evening – mini recital (recommended 8 mins). Evaluation of strategies for improvement for the final recording March Year 13 S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression.

Composition sketching: using a chordal/melodic motif and developing ideas S – Contour, Consonant, Dissonant, Atonal, Diatonic, Perfect, Plagal, Imperfect, Interrupted, Sonority, Timbre, Compound, Simple, Fugue, Homophony, Heterophony. Sk - Applying techniques to composition tasks.	Serialism and atonality: exploring new techniques and principles S – Prime, Retrograde, Inversion, Tone Row, Transposition, Manipulation. Sk – Applying techniques to composition tasks.	Composition Techniques and idea gathering – inspirations and sharing. Brief Writing and formulation S – Repetition, Canon, Ornamentation, Ostinato, Augmentation, Diminution, Imitation, Contrary motion, Motion, Parallel Motion, Pedal, Ground Bass Sequence. Sk - Applying techniques to composition tasks.	NEA Y12 free composition – development, implementation, submission S – Modulation, Pivot Chords, Inversions, Passing Notes, Chromatic, Cadence, Progressions. Sk - Applying techniques to composition tasks.		NEA – final outcome and recording
Chord basics – types, inversions, progressions, usage	Application of chords Berlioz – The start of Romanticism and idee fixe. Expansion of the orchestra: Symphonie Fantastique S – Idee Fix, Ophicleides, A Punta D’arco, Portato, Canto Espressivo, Dolce, Largo, Allegro Agitato E Appassionato Assai. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing	Basic Soprano/Bass harmonisation	Cadence Harmonisation 4 parts Stravinsky – modernism and anarchy: Rite of Spring S – Bitonality, Col Legno, Mixolydian, Homorhythm, Homophonic, Monophonic, Ostinato, Polyrhythm, Tenor	Full Phrase harmonisation	Full Chorale (5 Phrases)

		conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.			Clef, Syncopation, Triplets/Quintuplets/Septuplets. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.		
Teacher 2 – AO 3	Overview of Music History periods 1500-2025: Key movements, features, composers and works S – Renaissance, Baroque, Classical, Romantic, 20 th Century, cantus firmus, plainchant, contrapuntal, ornamentation, cadenza, rubato, libretto.	Bach – The father of Western Music: Eine Feste Burg S – Cantata, Chorale Cantata, Cantus Firmus, Chorale, Aria, Duet/Duetto, Contrapuntal, Fugal Style, Canon, Homophonic Chordal,	20 th Century – looking back and into Folk: R V Williams – On Wenlock Edge S – Piano Quintet (Piano + String Quartet), Solo Tenor Voice, Alternative Piano Solo Version, Homophonic Block Chords, Double Stopping, Triple Stopped Pizzicato, Sul Ponticello (Bowing Near the Bridge), Con Sordino (Muted Strings), Open Harmonics, Pizzicato and Arco (Alternating Plucking and Bowing),	Clara Wieck-Schumann – The Greatest Schumann: Piano Trio in G minor S – Sonata Form, Exposition, Development,	Black and White: Hitchcock: Psycho S – Atonal, Chord Clusters, Con Sordino, Senza Sordini, Dissonant, Leitmotif, Tritone, 'Hammered'	Dark Hero – Elfman: Batman S – Leitmotif, Flutter Tonguing. Unprepared Modulations, Plagal Cadence, Tertiary, Cross-Rhythms, Interpolation,	Beatles – development of album music S – Psychedelic Rock, Musique Concrete, Tape Loops, High Tessitura, Pivot Chords, Tambura, Sitar, Superimposing,

	Sk – Secure knowledge of different time periods and understanding the features of each era. Applying this to listening questions – familiar and unfamiliar.	Heterophony, Melody-Dominated, Homophony, Melismatic, Syllabic, Ornamentation, Scalic, Sequences, Diatonic, Functional Harmony, Perfect Cadence, Imperfect Cadence, Tonic Pedal, Suspension (E.g., 4–3), Secondary Sevenths, Dominant Sevenths, Root Position & Inversions, SATB Choir, Oboe Doubling, Continuo, Simple Quadruple Time (4/2, 4/4), Moto Perpetuo Semiquavers, Tied Notes, Dotted Rhythms, Syncopation, Anacrusis, Pauses, Modulation, Heterophony. Sk – Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Tremolo, Harmonics, Una Corde/Tre Corde, Misterioso, Dorian, Mixolydian, Pentatonic, False Relations, Animando, Impressionism. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Recapitulation, Codetta/Coda, Antecedent Phrases, Sequence, Diminished Seventh Chord, Secondary Dominant, Imitation, Allegro Moderato. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Chords, Tremolando, Retrograde, Countersubject, Moto Perpetuo, Rhythmic Displacement. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Augmentation, Diminution. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Double-Tracking, Mixolydian Mode, Lombardic Rhythms. Sk – Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music. Kate Bush – fruition of 'concept' album
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				to demonstrate further the purpose and context of the music.			S – Fairlight CMI, Balalaika, Bouzouki, Uilleann Pipes, Sampler, Sequencer, Synthesiser, Counterpoint, Ballad, Bend, Vamped Chords, Vocal Harmonics, Moving Filter Frequencies, Homorhythm, Ritardando, Thro ughcomposed, Open Fifth, Modally Inflected, Slash Chords, Portamento. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio- political backgro und and drawing
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							conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.
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YEAR 13	AUTUMN	SPRING	SUMMER
Teacher 1 – AO1, AO2, some AO3	Individual performance plan put in place and Interim Performance Assessments to take place in Autumn. Performance at the LCS Christmas Concert (if applicable), or 'mock' recital. Recordings to be taken by OT. S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression.	Programme/format decided upon for recital in March in conjunction with instrumental teachers. Grade/levels checked with board. S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression.	NEA Recital Performance in early March – recorded with an audience (min 2) S – Expression, Accuracy, Fluency, Technical Control, Articulation, Dynamics, Performance Technique. Sk – Performing with accuracy, fluency, technique and expression. Moderated and submitted by 15th May

	Compositional Techniques: Remix – research, application and production. Modernism and Electronics – Petals S – Spectralism, Harmonics, Partial, Timbre, Atonality, Micro-Intervals, Sul Tasto, Flautando, Detuning, Sequential Development, Pulseless. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Compositional Techniques: Arrangement – research, application and manipulation. Essay Preparation Debussy – into the 20th Century: Merging of cultures and genres: Estampes S – Parallel Chords, Gamelan, Ostinato, Ternary Form, Animatez Un Peu, Whole Tone Scale, Habanera, Moorish Lament, Spread Chords, Fluid Rhythm, Rubato, Tempo Giusto, Inverted Pedal. Lointain (distant, murmuring sound). Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Practice NEA – Choose between the 3 elements. Timed 'mock' exam based upon previous year's exam. Recap all set works	Recording and final submission of composition NEA	April 1st – start on 6-hour task, split between several sessions, depending on task and student.	
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Teacher 2 – AO3	21st Century merging of cultures and genres: Anoushka Shankar – Breathing Under Water S – Fusion, Ambient, Tampura, Tabla, Sarangi, Bansuri, Majira, Veena, Sarod, Alankara, Meend, Kan (Grace Notes), Gamak, Alap, Raga, Oscillations, Tala. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music. Courney Pine – across genres and black culture S – Fusion, Blue Notes, Extended Chords, Pentatonic Riff, Melisma, Vibrato, Harmonic Rhythm, Strophic Form. Multiphonic (Saxophone), Key Clicks, Acciaccatura, Distortion, A Cappella, Scat Singing, Free Rhythm. Sk - Analysing musical features of the score. Exploring context of composition. Examining socio-political background and drawing conclusions on the impact. Seeking comparisons to 'other music' to demonstrate further the purpose and context of the music.	Full Previous Paper Mock	Exam prep		Exam June
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