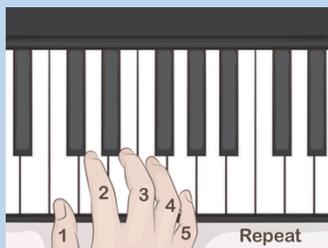




YEAR GROUP	SCHEME OF WORK	SKILLS, KNOWLEDGE AND UNDERSTANDING	SPIRAL AND OUTCOMES
7	<p>Unit 1 - Transition Project</p> 	<ul style="list-style-type: none"> • Basic treble clef notation • Basic arrangement skills • Basic use of keyboard and Ukulele • Basic vocal skills • Basic arrangement • Ensemble skills • Own instruments <p>Why this unit and why now? Students will complete a baseline assessment before this unit which will inform teachers about prior learning and understanding and also any instruments that they play. This unit is designed to introduce broadly the DR T SMITH elements of music and give students a taster of Vocal, Keyboard and Ukulele skills. Students will experience playing together in an ensemble and learn about the skills needed to do this successfully. There is also an opportunity for students to use their own instruments if they already play.</p>	 <p>Assessment – group performance of the Passenger song</p> <p>Singing</p> <ul style="list-style-type: none"> • Sings more-or-less in tune, following contours of song • Is able to hold a melody line <p>Improvising</p> <ul style="list-style-type: none"> • Improvises basic musical responses <p>Playing</p> <ul style="list-style-type: none"> • Is able to hold own part in ensemble performance • Shows evidence of developing fluency <p>SMSC</p> <ul style="list-style-type: none"> • Shows a willingness to participate in corporate music making • Shows an awareness of how own contribution/part fits with those of other people <p>Composing ...not a focus of this Unit</p> <p>Critical Engagement</p> <ul style="list-style-type: none"> • Is able to re-join a performance after minor lapses • Can refine own music after suitable reflection

The Keyboard



- Notes on the keyboard and technique
- Treble clef notation
- Basic accompaniment (bass clef)
- Tones and Semitones
- Two-part texture
- Performance skills

Why this unit and why now?

Following on from the Transition Unit, this unit is designed to teach Keyboard Skills more in depth looking at technique and also the skills required for a successful solo performance. During the unit, students will explore treble clef notation and how notation is used. They will touch upon two-part texture (which will be covered in more depth in later units) and perform a piece on Keyboard.

Assessment – individual performance of a keyboard piece from notation

Singing

- Not a focus of this unit

Improvising

- Improvises simple responses which mostly echo source material

Playing

- Is able to hold own part in solo performance
- Performs fluently

SMSC

- Engages in purposeful rehearsal techniques
- Is resilient to setbacks in musical processes

Composing

- Not a focus of this unit

Critical Engagement

- Makes spontaneous adaptations to own contribution
- Discusses and critiques the music of others appropriately

Music from different countries



- Musical traditions of China, India, Africa and of Samba
- Playing Samba and African percussion instruments
- Polyphonic textures
- Rondo form, call and response, breaks, raga structure
- Solo performance skills
- Ensemble skills
- Dynamic key terminology
- Pentatonic scale and raga
- Rhythmic skills, timing, pulse, syncopation

Why this unit and why now?

This unit allows students to explore and appreciate the music of different countries and cultures. They will build upon their ensemble skills in producing a whole-class Samba performance, a group performance on African

Assessment – class Samba performance, group African composition, paired Indian raga composition, Chinese keyboard

Singing

- Uses own voice as instrument appropriate to the musical context

Improvising

- Improvises appropriately with stylistic integrity

Playing

- Performs a simple part showing awareness of musicality
- Can follow performance directions in the moment

SMSC

- Shows awareness that effective responses differ between individuals

Composing

- Composes a functional piece that meets the demands of the brief

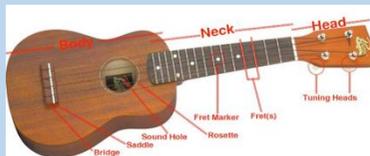
drums and a paired performances of an Indian Raga composition. They will also continue to explore solo performance skills in performing a Chinese melody. During the unit, textural, structural and dynamic terminology are introduced. Rhythmically, students will build upon their understanding of pulse and note duration adding in syncopation and other important rhythmic features. Melodically, students will explore different scales such as the Pentatonic scale (used in Chinese music) and Rag patterns. Two-part playing is built upon through use of 'drone' in Indian composition. They will compose in a variety of different styles and traditions and also work on listening and appraisal skills.

- Composes using a limited range of musical ideas which involve given materials

Critical Engagement

- Is open to different musical styles, genres, traditions, cultures and times
- Communicates effectively with an audience

Ukulele Skills



- Chords (C, F, G, Am, Dm)
- Guitar technique and strumming patterns
- Syncopation
- Major/Minor
- Song structure
- Chord symbols

Why this unit and why now?

Following on from work on two-part texture and a drone providing accompaniment, student will explore chords (specifically the most commonly used Primary and Secondary chords). They will build upon their Ukulele Skills which they were given a taster of in the Transition Project. Students will look at specific playing techniques and strumming patterns including syncopation and complex patterns (following on from African Drumming and Samba). The idea of major and minor scales will be introduced following on from other scales like the Pentatonic Scale and the idea that Western Music uses this tonal system. Following on from work on different structure, song structure and sections will be explored. Students will continue to listen to and appraise music using the DR T SMITH methods, developing their critical listening skills.

Assessment – group performance of pieces on Ukulele

Singing

- Sings with expression and stylistic integrity

Improvising

- Improvises using a limited range of given options

Playing

- Performs fluently
- Creates a convincing performance

SMSC

- Resilient to setbacks in musical processes

Composing

...not really a focus of this Unit

Critical Engagement

- Discusses and critiques own music appropriately
- Communicates work to audience in an appropriate fashion

Programme Music



- Instruments of the orchestra
- Using **dynamics**, **tempo**, **texture** and **melody** to tell a story
- How the DR T SMITH elements help to create mood
- Instrumental timbres
- Composing using **structures to fit a narrative**
- Use of **melodic devices**
- **Dorian mode**
- Notating music using technology

Why this unit and why now?

Students will explore the different timbres of instruments of the orchestra (instrumentation). They will compose in a creative way, not simply following a given structure but adapting structures to fit their own narrative. Building upon their knowledge of Scalic patterns, they will look at the Dorian Mode and how this works. Using the Dorian mode, they will compose and notate music using Music Technology (furthering their understanding of written notation). To develop their composition skills, they will look at different melodic devices such as sequence and modified repetition to extend initial ideas. They will use their knowledge of accompaniment patterns to create drones and/or chords to accompany their composed melody. They will listen to and appraise music using their knowledge of DR T SMITH and their continually developing vocabulary. This will enable them to understand how the

Assessment – composing to fit a narrative

Singing

- Sings with accuracy and stylistic integrity

Improvising

- Improvises effectively demonstrating awareness of mood and intended effect

Playing

...not really a focus of this Unit

SMSC

- Shows evidence of emerging collective musical identity
- Is prepared to take creative risks in music making

Composing

- Offers creative responses to a given or chosen
- Composes a piece of music which has a clear style, structure and purpose

Critical Engagement

- Able to justify choices and responses to music
- Demonstrates creative responses to musical starting points

elements can be used to create mood in their compositions.

The Guitar



- Chords (A, E, D, G)
- Strumming patterns/Syncopation
- Major/Minor chords
- Song structure
- Chord symbols
- Working out notes in chords
- Ensemble skills
- Guitar tab notation

Why this unit and why now?

This unit follows on from and builds upon the Ukulele Skills unit from year 7. Students will look at the shapes for the most common Primary and Secondary chords and play some well-known songs. They will build upon their knowledge of song structure and complex strumming patterns like syncopation. They will extend their knowledge of notation by not only looking at chord diagrams but also guitar tab notation. The idea of riffs will be touched upon. Students will listen to and analyse a range of different songs using DR T SMITH. They will extend their harmonic knowledge by learning how to work out the notes in different chord shapes. They will also develop their ensemble skills further in performing along with backing tracks.

Assessment – individual performance of piece on Guitar

Singing

...not really a focus of this unit

Improvising

- Improvises using a limited range of given options

Playing

- Is able to hold own part in ensemble performance
- Performs a simple part showing awareness of musicality

SMSC

- Engages in purposeful rehearsal techniques
- Willingness to participate in corporate music making activity

Composing

...not really a focus of this Unit

Critical Engagement

- Can suggest appropriate refinements to practical music
- Responds to the music of others in an appropriate fashion

Blues



- Basic history and context
- Chord building
- 12-bar Blues chord progression
- Chord progressions in different keys
- Walking bass line
- Major scale
- Blues scale
- Improvisation
- Shuffle rhythm
- Keyboard skills, guitar and bass guitar skills
- Own instruments

Why this unit and why now?

This unit will allow students to develop their knowledge of chords and how to work out the notes in chords by visually using the keyboard. They will learn how chords can be referred to using Roman Numerals and how chords progressions and patterns are built. They will use this knowledge to work out patterns of chords in different keys, further extending harmonic knowledge and understanding of tonality. There will be an opportunity to use Guitars/Ukuleles. The idea of bass line will be introduced and students will further develop their understanding of scalic patterns by looking specifically at the Blues scale and improvisation. There will be the opportunity for students to improvise using own instruments. Rhythmically, they will build on their knowledge of syncopation and extend this to a shuffle rhythm. The history of Blues music will be briefly covered and students will be able to make the link between what they have studied in History and how it relates to the music. They will use DR T SMITH to further enhance their listening and appraisal skills. Looking at structure, they will compose stylistic music using typical Blues structures and focussing on how lyrics are put together using call and response etc. Students will work on composition/arrangements in small groups.

Assessment – small group performance of Blues composition

Singing

- Sings in tune with musical expression

Improvising

- Improvises appropriately and musically with stylistic integrity
- Improvises effectively demonstrating awareness of mood and intended effect

Playing

- Performs fluently
- Performs a simple part showing awareness of musicality

SMSC

- Is prepared to take creative risks in music making
- Shows evidence of emerging collective musical identity

Composing

- Composes a piece with a clear sense of style, structure and purpose
- Composes an idiomatic response to a given or chosen stimulus

Critical Engagement

- Is open to different musical styles, genres, traditions, cultures and times
- Communicates effectively with an audience

Reggae



- Song arrangement
- Injustice lyrics
- Riff
- Backbeat rhythm and syncopation
- Horn section
- Own instruments
- Bassline
- Chord progression
- How a band works as an ensemble

Why this unit and why now?

Following on from Blues Music, students will look specifically at song arrangement and the idea of bringing together bass line, chords, riffs and vocals together. They will explore vocal harmony and further explore ensemble skills, again building their listening and appraising skills using Dr T SMITH. This unit will further allow students to develop their understanding of music from different cultures and will also allow the opportunity for performance and use of own instruments. Rhythmically, the idea of backbeat rhythm and syncopated chords will be taught. Traditional notation, chord symbols and tab for the bass line will be explored

Assessment – group performance of Reggae arrangement

Singing

- Is able to hold a harmony line in a small group

Improvising

- Improvises effectively demonstrating awareness of mood and intended effect

Playing

- Performs an appropriately challenging part showing awareness of musicality
- Creates a convincing performance

SMSC

- Awareness of how own contribution fits with those of others
- Shows awareness that effective responses differ between individuals

Composing

- Offers a creative response to a given or chosen
- Has ideas and is able to realise them in sound

Critical Engagement

- Makes spontaneous adaptations to own contribution
- Demonstrates creative responses to musical starting points

Cover Versions



- Comparing music
- Analysing tempo, texture, structure, instrumentation, use of music technology
- Group arrangement
- Reading of different notations including lead sheet

Why this unit and why now?

Having composed and arranged music in the genre of Blues and Reggae, students will now look at how the same song could be performed but in totally contrasting ways. They will use their knowledge of DR T SMITH to analyse songs and then look to make decisions and create their own 'cover version' of a selected song. Again, this will be in

Assessment – group cover performance

Singing

- Sings with accuracy and stylistic integrity

Improvising

- Improvises appropriately and musically with stylistic integrity

Playing

- Creates a convincing performance
- Performs fluently

SMSC

- Encourages others to articulate views
- Deals with performance anxiety in an appropriate fashion

		<p>small groups allowing further development of ensemble skills. Students will use Keyboards, Guitars, Ukulele and the possibility of using Bass and own instruments. Treble and Bass clef notation will be explored along with chord symbols and tab.</p>	<p>Composing</p> <ul style="list-style-type: none"> • Offers a creative response to the given or chosen <p>Critical Engagement</p> <ul style="list-style-type: none"> • Communicates effectively with an audience • Able to justify choices and responses to music
	<p style="text-align: center;">Song Writing</p> 	<ul style="list-style-type: none"> • Composition of own group chorus • Lyric writing • Riffs • Developing melody • Notation (treble and bass clef, chord symbols, tab) • Chord progressions • Bassline <p>Why this unit and why now? Having looked at songs from different genres and composed/arranged/'covered' songs stylistically, students will begin to write their own songs. They will write a chorus but have the opportunity to turn this into a full song, exploring lyrics and vocals, riffs, chord progressions and bass line. Melodic devices will be revisited and students will use different notations. Knowledge of DR T SMITH will be used to make decisions and create musical songs with a sense of purpose. Students will further develop their ensemble skills in small groups.</p>	<p>Assessment – composition of own group song</p> <p>Singing</p> <ul style="list-style-type: none"> • Uses own voice as an instrument appropriate to musical context <p>Improvising</p> <ul style="list-style-type: none"> • Improvises appropriately and stylistically with musical integrity <p>Playing</p> <ul style="list-style-type: none"> • Performs an appropriately challenging part showing awareness of musicality <p>SMSC</p> <ul style="list-style-type: none"> • Resilient to setbacks in musical processes • Shows evidence of emerging personal musical identity <p>Composing</p> <ul style="list-style-type: none"> • Demonstrates an understanding of the principles of composing as appropriate to starting point • Composes a piece of music which has a clear sense of style, structure and purpose <p>Critical Engagement</p> <ul style="list-style-type: none"> • Communicates own work to audience in an appropriate fashion • Makes spontaneous adaptations to own contribution

Film Music



- Purpose of music in film
- Compositional devices – sequence, ostinato, repetition, modified repetition
- Developing melody
- Music structures to fit the moving image
- Composition of film trailer music
- Use of technology

Why this unit and why now?

To finish the year, students will compose music for film, building on their knowledge of melodic devices and including devices such as sequence, ostinato, pedal notes etc. They will further develop melody in a stylistic way and compose the music for a film trailer. Like in year 7, they will explore technology and develop software skills in their composition. Their knowledge of DR T SMITH will not only allow them to analyse film music in listening activities but make key and stylistic decisions in the composition. Compositions will be individual.

Assessment – paired composition of film music

Singing

- Sings with fluency

Improvising

- Improvises effectively demonstrating awareness of mood and intended effect

Playing

- Creates a convincing performance

SMSC

- Shows awareness that effective responses differ between individuals
- Is prepared to take creative risks in music making

Composing

- Composes an idiomatic response to the chosen stimulus
- Composes an effective piece which uses appropriate harmonic and rhythmic devices

Critical Engagement

- Demonstrates creative responses to musical starting points
- Refines own music after suitable reflection

Performance –
performing
arrangements

Composition – pop
song group
composition

Theory – dynamics,
chords and keys, and
rhythms

- Pop song group composition
- Performing pre-existing **arrangements**
- **Traditional notation, tab and chord symbols**
- Chords and key signatures (up to 4 sharps and flats)
- Dynamic markings
- **Rhythmic patterns**

Why this and why now?

Although the DR T SMITH elements have been taught and key terminology has been delivered at KS3, students need to know these elements in much greater depth. For the GCSE course, knowledge key signatures up to 4 sharps and 4 flats is a required. Not all students will be fluent note readers and despite the fact that treble clef notation has been taught in detail starting in year 7, they may not necessarily be used to reading in different keys. Within this, they will also look at the idea of the relative minor having looked at minor chords in KS3. Students also need to know a range of Italian terms to describe dynamics and need to have a firm grasp and understanding of rhythmic values. This is for score reading of set works, unfamiliar listening and dictation. Each of the DR T SMITH elements will be covered in year 9 but it makes sense to cover chords and keys, dynamics and rhythm to prepare for individual composition which will happen next term. Performing pre-existing arrangements in groups follows on nicely from Reggae in year 8 and will allow students to go further with their ensemble skills. Group composition again lends itself to developing ensemble skills again and follows on from song writing in year 8. Students need to develop good ensemble skills for their ensemble performance at GCSE. To write songs, students need to have an understanding of chord progressions and will be able to go further than just using simple chords from KS3.

Assessment – group pop song performance

Assessment – group pop song composition

Assessment – low stakes regular testing on music theory

Singing

- **Sings in tune with musical expression**
- **Sings with fluency**

Improvising

- **Improvises appropriately and stylistically with musical integrity**

Playing

- **Creates a convincing performance**
- **Performs an appropriately challenging part showing awareness of musicality**

SMSC

- **Shows evidence of emerging collective musical identity**
- **Engages in purposeful rehearsal techniques**

Composing

- **Demonstrates an understanding of the principles of composing as appropriate to starting point**
- **Offers a creative response to the given or chosen**

Critical Engagement

- **Able to justify choices and responses to music**
- **Discusses and critiques own music and the music of others appropriately**

		<p>Performance – solo performance</p> <p>Composition – ‘classical’ composition</p> <p>Theory – time signatures, cadences, intervals, developing melody and musical periods</p>	<ul style="list-style-type: none"> • Solo performance • Periods of musical history • Time signatures /compound time • Cadences • Intervals • Developing melody techniques • Solo ‘classical’ composition <p>Why this and why now?</p> <p>In order to compose in the ‘classical’ sense and individually students need to have an understanding of melody and how to develop melody. Within this, it is important that they also are able to recognise melodic intervals. They have looked at melodic development in a basic sense in the Programme music unit of year 7 and then again in film music at year 8 but they will extend their knowledge and repertoire of different techniques here. Students have learnt about chords at KS3 and then again during the first term of year 9. At this stage they will look at cadences and why chord progressions work. This will allow them to compose coherently. Whilst they have looked briefly at time signatures in year 7 (during the keyboard skills unit) most of the work done so far has been in common time. Students will further their understanding of time signatures by looking at compound time. This will also help them when studying set works at GCSE like ‘Killer Queen’ and ‘Brandenburg Concerto.’ Students will further their musical understanding by looking at the features of different musical periods and the fingerprints of different time periods. This will aid their understanding of set works in year 10.</p>	<p>Assessment – solo performance on instrument/voice</p> <p>Assessment – ‘classical’ composition</p> <p>Assessment – low stakes regular testing on music theory</p> <p>Singing</p> <ul style="list-style-type: none"> • Sings with accuracy and stylistic integrity • Is able to hold a harmony line in a big group <p>Improvising</p> <ul style="list-style-type: none"> • Improvises appropriately and stylistically with musical integrity • Improvises effectively demonstrating awareness of mood and intended effect <p>Playing</p> <ul style="list-style-type: none"> • Can follow performance directions in the moment • Performs an appropriately challenging part showing awareness of musicality <p>SMSC</p> <ul style="list-style-type: none"> • Shows evidence of emerging personal musical identity • Deals with performance anxiety in an appropriate fashion <p>Composing</p> <ul style="list-style-type: none"> • Composes an effective piece which uses appropriate harmonic and rhythmic devices • Composes a piece of music which has a clear sense of style. Structure and purpose <p>Critical Engagement</p> <ul style="list-style-type: none"> • Is open to different musical styles, genres, traditions, cultures and times • Can suggest appropriate refinements to practical music
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		<p>Performance – solo and ensemble</p> <p>Composition – refining techniques</p> <p>Theory – structure, texture, analysis and score reading</p>	<ul style="list-style-type: none"> • Revision of all music theory • Score reading • Analysis using DR T SMITH • Solo and ensemble performance • Refining composition (dynamics, phrasing and articulation) • Musical structures • Texture <p>Why this and why now?</p> <p>It is important that students are able to read and follow musical scores so that they can access the set works at GCSE. They also need this for the unfamiliar music section of the GCSE exam. Students will practice the analysis of music using their DR T SMITH knowledge but using and following a traditional score. They will look at different musical structures, having looked at Binary, Ternary and Rondo form at KS3 (and verse-chorus form and music for the moving image). Students will need to know more complex structures like Sonata form. The element of texture has been looked at in KS3 but without the technically terminology like homophonic, monophonic and contrapuntal (although polyphonic has been taught during the Samba part of year 7). This is vital to allow students to analyse texture. In refining their compositions, students will look at detail like phrasing and articulation which will allow them to access the higher marks at GCSE. All music theory taught/learnt so far will be revised at this point to prepare students to fully embark upon the GCSE course.</p>	<p>Assessment – individual listening and appraising tasks</p> <p>Assessment – low stakes regular testing on music theory</p> <p>Assessment – ‘classical’ composition</p> <p>Assessment – end of year test on all aspect of music theory knowledge</p> <p>Singing</p> <ul style="list-style-type: none"> • Is able to hold a harmony line in a small group • Uses own voice as instrument appropriate to the musical context <p>Improvising</p> <ul style="list-style-type: none"> • Improvises appropriately and stylistically with musical integrity • Improvises effectively demonstrating awareness of mood and intended effect <p>Playing</p> <ul style="list-style-type: none"> • Creates a convincing performance <p>SMSC</p> <ul style="list-style-type: none"> • Willingness to take part in corporate music making activities • Encourages others to articulate views on their own effective performances <p>Composing</p> <ul style="list-style-type: none"> • Offers creative responses to a given or chosen brief <p>Critical Engagement</p> <ul style="list-style-type: none"> • Responds to the music of others in an appropriate fashion • Discusses and critiques the music of others appropriately
10	GCSE	AOS 2 – Vocal Music (including score reading, analysis, wider listening, exam-style questions and practical activities)	<ul style="list-style-type: none"> • AOS2 and 3 listening • Score reading and analysis • DR T SMITH key features/terminology • Comparison with wider listening pieces • Performance of sections of set works • Exam style questions and technique 	<p>Assessment – regular low stakes testing on set works</p> <p>Assessment - complete a section A exam questions</p> <p>Assessment – end of unit knowledge check test on each set work</p> <p>Assessment - Year 10 mid-course exam</p>

	<p>AOS 3 – Music for Stage and Screen (including score reading, analysis, wider listening, exam-style questions and practical activities)</p>	<p>Why this and why now?</p> <p>Students need to know the 8 set works for GCSE in a lot of detail. The set works are split into 4 areas of study (AOS) which are Instrumental Music (AOS1), Vocal Music (AOS2), Music for Stage and Screen (AOS3) and Fusions (AOS4). We begin year 10 focusing on AOS2 and AOS3. The reason for this is that the score for ‘Music for a while’ (AOS2) is quite accessible given it is short, slow in tempo and does not have many instruments. Also ‘Killer Queen’ and both of the set works from AOS3 (‘Star Wars’ and ‘Defying Gravity’) are popular pieces and will appeal to the students. Students are now used to analysing music using DR T SMITH but now we will take this further and apply this analysis to exam-style questions. At this stage, students will fill any gaps in knowledge on key terminology that is on the exam specification under the DR T SMITH elements. Keeping a practical element to the analysis of set works is very important, not only to engage the students but also to enable them to retain knowledge about the pieces. It will also help with dictation as the likelihood is that their dictation exercise in the exam will be from one of their set works.</p>	
	<p>AOS 1 – Instrumental Music (including score reading, analysis, wider listening, exam-style questions and practical activities)</p> <p>Composition skills (different briefs, styles and genres)</p>	<ul style="list-style-type: none"> • AOS1 listening • Score reading and analysis • Composition skills • DR T SMITH key features/terminology • Comparison with wider listening pieces • Performance of sections of set works • Exam style questions and technique <p>Why this and why now?</p> <p>In a similar way to the previous term, students will now analyse the pieces but this time from AOS1. These pieces are a little more complex and the scores are a little more difficult to follow but now students should be more used to this type of learning. At this point, they will also look at compositional skills following on from their composition in</p>	<p>Assessment – regular low stakes testing on set works</p> <p>Assessment - complete a section A exam questions</p> <p>Assessment – end of unit knowledge check test on each set work</p> <p>Assessment – submission of practice composition for feedback</p>

		<p>year 9. The main focus will be on how to develop different ideas and how to communicate intentions effectively. Different compositional briefs will be looked at as students will need to respond to a brief when composing for their NEA.</p>	
	<p>Unfamiliar music analysis</p> <p>Comparative analysis (section B)</p> <p>Free Composition</p> <p>Solo and ensemble performances ('first attempt')</p>	<ul style="list-style-type: none"> • Score reading and analysis • Free composition • DR T SMITH key features/terminology • Comparison with wider listening pieces • Performance of sections of set works • Exam style questions and technique - focus on section B essays • Solo and ensemble performances on own instruments/voice (first attempt) <p>Why this and why now?</p> <p>Having studied a number of the set works now and been used to using DR T SMITH in analysis, students will now apply this to analysing unfamiliar music. The section B essay will also be introduced at this point. Students should now know the set works they have studied in lots of detail and section B requires students to compare their set works with unfamiliar music. Having looked at compositional skills last term building upon what was done in year 9, students will begin composing their free composition. Although they have looked at different briefs in the last term, this is not the brief composition. Part of the reason for this is that the brief composition is not released until year 11 and needs to be completed then. They will, however, be encouraged to set their own brief in order to focus the composition and give the assessor and understanding of their intentions. Students are used to performing but will have their 'first attempt' at performing both solo and ensemble to give them experience of what this will be like for real. It will be assessed and feedback given. They are not able to do their performances for real until year 11 (exam board regulations)</p>	<p>Assessment - complete section B extended answer exam questions</p> <p>Assessment – verbal and generic feedback for composition</p> <p>Assessment – solo and ensemble performances marked against exam board criteria and feedback given</p>

11

GCSE

AOS 4 – Fusions
(including score
reading, analysis,
wider listening, exam-
style questions and
practical activities)

Unfamiliar music
analysis

Rhythmic and melodic
dictation

Free Composition

Brief Composition

Solo and ensemble
performances (mock)

Revision of set works
(all AOS)

- AOS4 listening
- Revision and retrieval activities on set works
- Unfamiliar music analysis
- Rhythmic and melodic dictation
- Practice exam questions
- Solo and ensemble performances (second attempt(mock))
- Brief composition
- Free composition

Why this and why now?

Having looked at all of the other AOS, students will now complete their study of the set works by looking at Fusions (AOS4). They will continue to study unfamiliar music and whilst the focus will be on AOS4, students will revise and continue to keep the other set works in their memory. They will do their mock solo and ensemble performances. This could be used as their real performance if the score highly and request this. Although very familiar with rhythm and pitch notation and intervals, students have yet to formally look at dictation which is one of the skills needed for the exam. They will do this at this point in the course. Having started their free composition last term, they will complete this term and also begin their brief composition with the briefs being released in September.

Assessment - complete section A exam questions

Assessment - complete section B extended answer exam questions

Assessment – verbal and generic feedback for composition

Assessment – performance marking against exam board criteria

	<p>Unfamiliar music analysis</p> <p>Rhythmic and melodic dictation</p> <p>Brief Composition</p> <p>Solo and ensemble performances (final)</p> <p>Revision of set works (all AOS)</p>	<ul style="list-style-type: none"> • Revision and retrieval activities on set works • Practice exam questions • Solo and ensemble performances on own instruments/voice (second/final attempt) • Brief composition • Rhythmic and melodic dictation <p>Why this and why now? Students will have the opportunity at this stage to redo their solo and ensemble performances if needed. They will complete their brief composition and continue to revise set works and practice unfamiliar music analysis and rhythmic and melodic dictation.</p>	<p>Mock Exam</p> <p>Assessment – regular low stakes testing on dictation exercises</p> <p>Assessment – regular low stakes testing on unfamiliar music</p> <p>Assessment – practise exam questions – section A and unfamiliar</p> <p>Assessment – verbal and generic feedback for composition</p> <p>Assessment – performance marking against exam board criteria</p>
	<p>Completion of NEA (composition and performances)</p> <p>Revision of set works (all AOS)/Past Papers</p>  	<ul style="list-style-type: none"> • Ensuring both compositions are finished • Solo/Ensemble performance (final final attempt if needed) • Revision • Practice papers <p>Why this and why now? All NEA must be completed. The majority will have done this already by this stage. The last few lessons before study leave will be focused on revision of everything needed and past papers and questions focused on exam technique.</p>	<p>Assessment – practise exam questions</p> <p>Assessment – verbal and generic feedback for composition</p> <p>Assessment – performance marking against exam board criteria</p> <p>Assessment – past papers</p>