

Key Stage 4 Curriculum Overview – Music
WJEC Eduqas Level 1/Level 2 GCSE (9-1) in Music
Qualification Accreditation Number: 601/8131/X

Curriculum Intent

Approach / Philosophy / Implementation:

Our aim is to deliver a range of high-quality musical experiences and to prepare students with the skills and knowledge to develop their understanding of performance, composition, listening and appraising. The curriculum builds upon their practical music skills whilst embedding the necessary theoretical knowledge to support it and to be able to access Eduqas GCSE Music.

Musical learning continues to be built around three core strands, which are interrelated and overlapping. These are: Appraising skills & critical engagement, Composing and Performance.

How students are assessed

Component 1: Performance, 30% of qualification. Students record one solo and one ensemble performance each worth 15%. This is marked and sent to exam board for moderation. The recommended standard is at least grade 3.

Component 2: Composition, 30% of qualification. Students submit one free composition, which shows their creative skills in any genre for an ensemble of their choice. Students also submit a composition from a list of set briefs sent out by the exam board. Each composition is worth 15% of the overall mark.

Component 3: Appraising exam, 40% of qualification. A one hour and 45-minute exam

| Term | Year 10 | Year 11 |
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| Autumn term 1 | <p>Area of Study 4: Popular Music</p> <p>Introduction to Set Work 1 ‘Africa’ by Toto.</p> <p>In this area of study, students will develop an understanding of popular music: pop, rock and pop, bhangra and fusion (of different styles).</p> <p>Through listening to and performing examples of popular music learners will study how; instrumental and synthesised sound is used, original music may be modified, vocal sounds are used, instruments and voices are combined, sound is computer-generated and amplified, software and samplers are utilised.</p> <p>Learners will also identify and use the following musical features:</p> | <p>Introduction to composition to a brief</p> <p>AoS 4 – Popular Music (2)</p> <p>Key terms within area of study 4: Popular Music (with more advanced topic/class/practical content)</p> <p>All theoretical points in relation to Toto’s Africa (the prepared piece)</p> <p>Exam techniques for AoS4</p> <p>All key vocabulary for AoS4</p> <p>Learners will also identify and use the following musical features:</p> |

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| | 32 bar song form, Strophic, 12 bar blues, verse. Chorus, riffs, middle 8, bridge, fill, instrumental break, intros and outros, improvisation, loops, samples, panning, phasing, syncopation, driving rhythms, balance, standard chord progressions, melismatic and syllabic writing, lead and backing vocals, backing tracks, primary chords, secondary chords and cadences. | 32 bar song form, Strophic, 12 bar blues, verse. Chorus, riffs, middle 8, bridge, fill, instrumental break, intros and outros, improvisation, loops, samples, panning, phasing, syncopation, driving rhythms, balance, standard chord progressions, melismatic and syllabic writing, lead and backing vocals, backing tracks, primary chords, secondary chords and cadences. |
| Evidence of learning | AoS 4 Exam Questions Rhythm dictation assessment | AoS 4 Exam Questions |
| Links to prior learning | Year 8 Pop Music Year 7 Guitar Riffs | AoS 1 and 4. |
| Links to future learning | AoS 4(2) | AoS,2 and 3 |
| Autumn term 2 | <p>Area of Study 2: Music for Ensemble In this area of study, learners develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context.</p> <p>Through listening to and performing examples from chamber music, musical theatre, jazz and blues, learners will study texture. Including how composers combine musical lines in the following textures: Monophonic, homophonic, polyphonic, unison, chordal, layered, melody and accompaniment, round, canon and counter melody.</p> <p>Learners will also consider how texture is used in the following instrumental and vocal groupings: vocal ensembles (including solos, duets, trios, use of backing vocals) jazz/blues trio, rhythm section, string quartet, basso continuo and sonatas.</p> | <p>AoS 2: Music for Ensemble (2)</p> <p>Through listening to and performing examples from chamber music, musical theatre, jazz and blues, learners will study texture. Including how composers combine musical lines in the following textures: Monophonic, homophonic, polyphonic, unison, chordal, layered, melody and accompaniment, round, canon and counter melody.</p> <p>Learners will also consider how texture is used in the following instrumental and vocal groupings: vocal ensembles (including solos, duets, trios, use of backing vocals) jazz/blues trio, rhythm section, string quartet, basso continuo and sonatas.</p> <p>Exam techniques for AoS 2 All key vocabulary for AoS 2</p> |

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| Evidence of learning | Composition 1 Deadline-AoS 4 link AoS 2 Exam Questions | AoS 2 Exam Questions |
| Links to prior learning | Year 7 Structure and Form Year 9 Instruments of the Orchestra | AoS 2 part 1 |
| Links to future learning | AoS 2 part 2 | AoS 3 |
| Spring term 1 | <p>Area of Study 3: Film Music In this area of study, learners will develop an understanding of film music including: The use of timbre, tone colour and dynamics for effect.</p> <p>Through listening to and performing examples of film music, learners will study how: composers use musical elements appropriately to respond to a specific commission, composers use leitmotifs and thematic transformation to develop thematic material, to respond to a given stimulus or commission such as words or pictures, musical features are adopted by composers to create a mood in descriptive music, performers interpret a composition, how the audience and venue affect the performance and composition, how instrumental and vocal timbres are used to create colour and mood, dynamics and contrast are used for the creation of special effects, how music technology may be used to further enhance sonority and how minimalistic techniques are used in film music.</p> | <p>AoS 3: Film Music (2) In this area of study, learners will develop an understanding of film music including: The use of timbre, tone colour and dynamics for effect.</p> <p>Through listening to and performing examples of film music, learners will study how: composers use musical elements appropriately to respond to a specific commission, composers use leitmotifs and thematic transformation to develop thematic material, to respond to a given stimulus or commission such as words or pictures, musical features are adopted by composers to create a mood in descriptive music, performers interpret a composition, how the audience and venue affect the performance and composition, how instrumental and vocal timbres are used to create colour and mood, dynamics and contrast are used for the creation of special effects, how music technology may be used to further enhance sonority and how minimalistic techniques are used in film music.</p> |
| Evidence of learning | Solo Performance Recording 1 AoS 3 Exam Questions Melodic dictation assessment (1) | Solo Performance Final Recording Free Composition Deadline |
| Links to prior learning | Year 8 Gaming music Year 7 Minimalism Year 6 Film Music | AoS 3 (1) |

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| Links to future learning | AoS3(2) | |
| Spring term 2 | <p>Area of Study 1: Musical Devices Introduction to set work 2: Badinerie from suite no. 2 in B Minor by J.S. Bach In this area of study, students place music within a broad historical context. They learn to recognise the principal features of Baroque, Classical and Romantic music. This area of study focuses on understanding structural forms and devices across a variety of genres and styles from the Western Classical Tradition 1650-1910. This area of study includes one prepared extract which learners must study in depth. Through listening to and playing examples of music from the Western Classical Tradition (1650-1910), students will identify the main features of binary, ternary, minuet and trio, rondo, variation and strophic forms, including how composers use the musical devices listed below to create and develop music: repetition, contrast, anacrusis, imitation, sequence, ostinato, syncopation, dotted rhythms, drone, pedal, canon, conjunct and disjunct movement, ornamentation, broken chord/arpeggio, alberti bass, regular phrasing, melodic and rhythmic motifs, simple chord progressions including cadences and modulation to dominant and relative minor.</p> | <p>Area of Study 1: Musical Devices (2) Completion of set work 2 Badinerie no.2 in B Minor by JS Bach Through listening to and playing examples of music from the Western Classical Tradition (1650-1910), students will identify the main features of binary, ternary, minuet and trio, rondo, variation and strophic forms, including how composers use the musical devices listed below to create and develop music: repetition, contrast, anacrusis, imitation, sequence, ostinato, syncopation, dotted rhythms, drone, pedal, canon, conjunct and disjunct movement, ornamentation, broken chord/arpeggio, alberti bass, regular phrasing, melodic and rhythmic motifs, simple chord progressions including cadences and modulation to dominant and relative minor.</p> <p>Students will be able to identify the key features of the baroque, classical and romantic eras.</p> <p>Exam techniques for AoS1 All key vocabulary for AoS1</p> |
| Evidence of learning | Composition 2 deadline – AoS 1 link AOS 1 exam questions | Ensemble Performance Final Recording Composition to a Brief Deadline |
| Links to prior learning | Year 7 Structure and Form | AoS 1 part 1 |
| Links to future learning | AoS 1 (2) | A level Music BTech level 3 |
| Summer term 1 | <p>Set Work 1 Badinerie by Bach In depth analysis of Badinerie will include the following musical features: appoggiatura, baroque era, basso Continuo, inversion, neapolitan chord, sequence, suite, suspension, terraced dynamics, transverse flute and trills.</p> | <p>Final Exam Preparation Revision of AOS 1-4 – key vocabulary and musical features How to succeed in the examination.</p> |

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| | Revision of AoS 1-2 vocabulary | How to identify musical elements, musical contexts and musical language and how to apply this to familiar and unfamiliar music. How to make evaluative and critical judgements about musical elements, context and musical language, using appropriate musical terminology. How to complete the pitch and rhythm dictation of a short section of music. |
| Evidence of learning | Ensemble Performance Recording 1 Set Work 1 exam questions | Exam papers |
| Links to prior learning | AoS 1 | Consolidation of all learning from AoS 1,2,3 and 4. |
| Links to future learning | AoS1 (2) | A level music Music Performance and Production Level 2 and Level 3 including Music Technology |
| Summer term 2 | Set Work 2 – Toto by Africa In depth analysis of Africa by Toto will include the following musical features: E major, riffs, popular music structural terms, anacrusis, ostinato, split common time 2/2, African Pitched Percussion, phrasing, harmonic rhythm, chord pattern, countermelody/descant, grace notes and pentatonic scales. Revision of AoS 3-4 vocabulary | |
| Evidence of learning | Composition 3 Deadline Set Work 2 exam questions | |
| <p style="text-align: center;">Reading in the curriculum (Literacy & Vocabulary) Reading comprehensions, key words, listening and appraising, song lyrics.</p> | | |
| <p style="text-align: center;">Careers Links Orchestral Musician, Conductor, Orchestra Manager, Sound Technician, Film Composer, Video Game Composer, Media Music Composer, Music producer, Foley Artists, Music Supervisors, Boom Operators, Mixing engineer, Music Editor, Songwriter.</p> | | |
| <p style="text-align: center;">Protected Characteristics in the curriculum Holywell's Music curriculum and extra-curricular provision is designed to ensure there are musical opportunities for all our students, regardless of race; gender; where they live; their levels of musical talent; parental income; whether they have special educational needs or disabilities; and whether they are looked after children. The curriculum covers a diverse range of Musical genres and explores composers from a wide ranging historical, cultural and geographical context.</p> | | |

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Safeguarding including safety in the curriculum

Music has a large a practical element and students are taught the procedures necessary to ensure they are safe when moving round the classroom and using equipment. They are taught how to get out, use and put away equipment in a calm, safe manner.

When playing instruments, they are taught the correct playing techniques which prevent injuries and about safe decibel levels when performing or listening to Music.

Values across the curriculum

Values are displayed on the wall and are regularly referred to in lessons. Students reflect on the values that they and their peers have demonstrated in lessons.

Spirituality in the curriculum

This aspect of the curriculum is encouraged through the experience and emotion of responding to, performing, listening and composing music. Students are encouraged to express their feelings verbally and in written form, to improve their levels of emotional articulacy.

Sacred Music is explored throughout history. Inspiration and inspirational musicians are explored and students experience the joy of singing and performing together on a regular basis.

How we track your progress

Linking to the progress descriptors all students' progress is tracked through the work they produce and contribute to in class, homework, end of unit assessments and in class assessments/quizzes.

Parents/Carers can support their child by:

Sharing your musical preferences with your child, going to live music events, supporting your child in learning a musical instrument and encouraging your child to attend an extra-curricular Music club.

The following websites are useful for supporting your child with KS4 curriculum Music

[BBC Bitesize GCSE Music](#)

[Classic FM website for listening, theory and composer information.](#)

[Memorising Musical Terms](#)