

Copleston High School Curriculum Map: Music GCSE Year 9 2022-23

Edexcel GCSE	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<p>Content- WHAT will be learned? What previous learning can be linked? Why this order/sequence?</p>	<p>AoS 3: Music for Stage and Screen: Film Music We start the GCSE course with a musical genre which all students can access. The topics studied in Year 8 lead into this unit seamlessly so there is much opportunity for good retrieval practice.</p> <p>Set Work: 'Star Wars Main Title Theme / Rebel Blockade Runner'.</p> <p>Key words: Diegetic / Non-Diegetic Music; Background music; Underscore; Cue; Fanfare; leitmotif; Added 6th chord; Neapolitan chord; Quartal Harmony; Compound interval; Ritardando; Ostinato</p>	<p>AoS 3: Music for Stage and Screen: Musicals</p> <p>An introduction to musicals, with a brief history.</p> <p>Set Work: 'Defying Gravity' from 'Wicked'.</p> <p>Key words: Leitmotif; Motif; Metrical Shifting; Bitonal; polytonal; Augmented chord; diminished chord; Tremolo / tremolando; Colla voce; Vocalisation; Circle of Fifths</p>	<p>AoS 2: Vocal Music: Baroque Music</p> <p>Introduction to Ground Bass. Look at examples by Pachelbel, Purcell, Bach, and compare with modern composers such as Michael Nyman.</p> <p>Set Work: 'Music for a While' – Purcell.</p> <p>Key words: Trio sonata; Dance suite; 'Stile Italiano'; Syllabic; melismatic; Word-painting</p>	<p>AoS 2: Vocal Music: Baroque Music</p> <p>Complete the Ground Bass composition. Look at examples of this genre.</p> <p>Key words: Dissonance; Suspension; Tierce de Picardie; Onomatopoeic; Da Capo Aria / ABA / Ternary Form; Obbligato</p>	<p>AoS 2: Vocal Music: 1970s Rock</p> <p>We continue with Vocal Music, looking at features of pop music in 1970s, context, the idea of "singles" and the Top 40, which were played on the radio.</p> <p>Set Work: 'Killer Queen'</p> <p>Key words: Jukebox Musical, Vaudeville Glam rock, multitrack, anthem; Middle 8, Outro, Da Capo; Harmonic sequence, Timbre; Extended chord, overdubbing; Scalic; Harmonic rhythm</p>	<p>AoS 2: Vocal Music: 1970s Rock</p> <p>Complete the Ground Bass composition. Look at examples of this genre.</p> <p>Key words: Circle of 5ths; Vamp; Antiphonal; Synthesiser; panning; flanger; distortion; wah-wah; reverb; Pull-offs; vibrato; pitch bends; slides; Word-painting; syncopation; swung</p>
<p>Skills- What will be developed?</p>	<p>Composing – an underscore for a clip from Wallace & Gromit's 'The Wrong Trousers'.</p> <p>Performing – film music themes</p> <p>Listening – Set Work: 'Star Wars Main Title Theme / Rebel Blockade Runner', with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – free composition in any style (ie introduction to composing as a discreet topic)</p> <p>Performing – preparation for Christmas music</p> <p>Singing – a song from a musical (this could be a number which is also being prepared for the school production)</p> <p>Listening – Set Work: 'Defying Gravity' from Wicked, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – a Ground Bass</p> <p>Performing – preparation for concerts / exams / assessment</p> <p>Listening – Set Work: 'Music for a While' by Henry Purcell, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – a Ground Bass</p> <p>Performing – preparation for concerts / exams / assessment</p> <p>Listening – Set Work: 'Music for a While' by Henry Purcell, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – a chord sequence for a song</p> <p>Performing – arranging a performance of a pop song. This Cover could be performed at the Soiree if appropriate.</p> <p>Listening – Set Work: 'Killer Queen' from Sheer Heart Attack, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – a chord sequence for a song</p> <p>Performing – preparation for concerts / exams / assessment</p> <p>Listening – Set Work: 'Killer Queen' from Sheer Heart Attack, with many other examples of this genre for practice in unfamiliar listening.</p>
<p>Key 'How'/'Why' Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?</p>	<p>Revision of the Elements of Music help to give us powerful knowledge about how any piece of music is constructed. This is done with reference to the set work score, even if students' knowledge of theory is limited at this stage.</p>	<p>As students' knowledge of theory develops, more detail in the score is examined, notably the use of instrumentation and harmony and tonality in the Star Wars set work.</p>	<p>More in-depth knowledge of music theory, including ornamentation and looking at cadences and modulations.</p>	<p>Knowledge of the structure of 'Music for a While' (Ground Bass in Da Capo Aria / Ternary Form)</p>	<p>The construction of pop songs, and their context from the 1970s. Knowledge of how to arrange music for the group work task.</p>	<p>Knowledge and skills in ensemble performance are the focus at this stage.</p>

SEND - how will support be seen? Seating plans? Simplified questions?	A supportive environment is maintained so that everyone can feel confident about their understanding. Seating plans, support with writing when required, and differentiated questioning.	Differentiation by outcome of composition. Modified copies of resources are available.	As the GCSE course progresses, students are offered more bespoke teaching to support the different instruments that they play, at varying levels.	Students' compositions reflect their ability and understanding of the capabilities of the instruments that they play. Appropriate support is given.	Support continues to be provided, meeting the needs of all learners.	Feedback and planning for next year is considered with all of students' needs in mind.
Assessment - What? Why?	Informal Teacher assessment: Film music compositions Exam-style appraising questions	Informal Teacher assessment: Exam-style appraising questions	Informal Teacher assessment: Theory quizzes Peer assessment and teacher feedback of AABA piece.	Formal assessment: Major and minor composition Informal Teacher assessment: Self-assessment / teacher feedback of improvisation	Informal Teacher assessment: Peer assessed listening assignments with teacher feedback	Formal assessment: Performance, marking accuracy and interpretation on instrument / voice, including written evaluation.
What memory for learning skills will be required- modelling? Concrete answers? Retrieval?	Retrieval of material learnt at KS3. Dual coding, retrieval practice.	Retrieval of previously learnt theory, for composition. Dual coding, retrieval practice.	Retrieval of note values and pitches. Modelling of composition using Dorico – teacher example on the screen.	Dual coding of the major / minor scale system. Retrieval practice of staff notation.	Retrieval practice of the Elements of Music. Learning the keys on the keyboard (D for dog in a kennel as a starting point).	Retrieval practice of notes on the staff and learning the keys on the keyboard.
Literacy - reading, extended accurate writing and oracy opportunities	Students are able to read basic notation, applying knowledge when composing rhythms. Information on the history of film. Use of SPaG for extended writing in listening assignments.	Historical context with musicals, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with art-song, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with Baroque music features, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with 1970s Glam Rock, lyrics, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with 1970s Glam Rock, lyrics, staff notation. Use of SPaG for extended writing in listening assignments.
Numeracy /computing skills	Use of Dorico / Cubase software.	Counting in ensemble work. Use of Dorico software.	Applying knowledge of note values to the correct number of beats per bar, and writing in 4-bar phrases.	Counting beats / bars whilst improvising – this is quite a challenge.	Counting beats when playing melodies; learning about chords based on the 1 st , 3 rd and 5 th notes of the scale.	Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 st , 3 rd and 5 th notes of the scale.
Character development	As group sizes are smaller than at KS3, and we are learning exam content, there is greater accountability; we achieve this through a supportive and positive environment of music-making.	Developing confidence in performing. We also look at the message in the song 'Defying Gravity'.	Developing confidence as composers.	Developing confidence through improvisation, which is also very challenging, but very important at this stage.	Developing confidence in performing and in listening work, through self assessment.	Developing confidence with keyboard / guitar playing.
Equality /Diversity opportunities	We look at music from all parts of the world with film music examples.	We look at the context of the song 'Defying Gravity', as well as music from all parts of the world with examples from musicals.	Students learn about influences from all over Europe on Purcell's writing.	Looking at the minor scale as a non-Western sound.	Music of many different genres and from medieval times as well as modern pop songs.	Looking at diversity through the Proms – their performers and the programme of events.
Homework /Independent learning	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.
CIAG coverage/links	Careers with music as a performer, singer/songwriter. We also discuss the film music scores studied at A Level.	Careers with music as a composer / arranger.	Links with Music and IT for future career.	Links between music and future careers where music helps with character development eg law and barrister work.	Transferrable skills in listening work – the importance of analysing music in other careers.	Careers in the music industry with songwriting and performing.

Copleston High School Curriculum Map: Music GCSE Year 10 2022-23

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content- WHAT will be learned? What previous learning can be linked? Why this order/sequence?	<p>AoS 1: Instrumental Music 1700-1850 The GCSE course continues with a more challenging Area of Study for many students, learning about the Baroque period in music history. Much retrieval practice of Year 9 set works and their key vocabulary is included.</p> <p>Set Work: J.S. Bach: Third movement from Brandenburg Concerto No.5 in D major</p> <p>Key words: Concertino, Ripieno, Concerto Grosso, Ornamentation, Suspension, Affection, Basso Continuo, Figured Bass, Diatonic, Chromatic, Sequence, Pedal, Monophonic, Homophonic, Polyphonic, Patronage, Dialoguing, Antiphonal, Fugue, Fugal Exposition, Subject, Answer, Countersubject, Stretto, Contrapuntal, Counterpoint, Ternary Form, Secondary Dominant, Passing modulations, Relative minor, variant, unison, Passagework, Scalic, Canon</p>	<p>AoS 1: Instrumental Music 1700-1850 We now move on to the Classical and early Romantic periods.</p> <p>Set Work: Ludwig van Beethoven: Sonata No.8 in C minor "Pathetique" 1st movement</p> <p>Key words: Classical Era, Romanticism, Sonata Form, Coda, Codetta, Exposition, Development, Recapitulation, First / second subjects, Bridge passage, Diminished 7th, Cadences, Pedal, Alberti Bass, Dominant preparation, Enharmonic, Rhythmic augmentation, Cadential</p>	<p>AoS 4: Fusions</p> <p>Introduction to the concept of Fusion, through examples such as Reggae, Bhangra, learning about world music instruments, WOMAD and other festivals.</p> <p>Set Work: Afro Celt Sound System 'Release'</p> <p>Key words: Techno, Build, Groove, Riff, Pad, Mix, Drone, Breakdown, Sample, Loop</p>	<p>AoS 4: Fusions</p> <p>Introduction to jazz harmony, looking at American jazz and Latin American music.</p> <p>Set Work: Esperanza Spalding 'Samba Em Preludio'</p> <p>Key words: Cover, Contrapuntal, Turnaround, Counterpoint, Clave, Syllabic, Rubato, Melismatic, Monophonic, Overdubbed, Spelling, Enharmonic equivalent</p>	<p>After the Year 10 Mock Listening, which is for 1 hour in duration, there is more focus on the Free Composition.</p> <p>Set Works: All pieces which feature in Mock paper</p> <p>Key words: Retrieval practice of all key words and repetition of the more difficult vocabulary</p> <p>Exam Preparation Revision of set works Wider Listening work Introduction to music dictation</p>	<p>Work on the first composition and an assessed performance (either solo or ensemble), combined with the Mock exam result, provides a predicted grade.</p> <p>Key words: Refer to Glossary of all vocabulary for set works</p>
Skills- What will be developed?	<p>Composing – a Ternary Form composition for any combination of instruments.</p> <p>Performing – solo performance work, in discussion with instrumental tutor.</p> <p>Listening – Set Work: 'Star Wars Main Title Theme / Rebel Blockade Runner', with many</p>	<p>Composing – continuation of Ternary Form piece, with development of harmonic ideas, in line with the set works studied so far this term.</p> <p>Performing – continuation of solo performance preparation.</p> <p>Listening – Set Work: 'Defying Gravity' from <i>Wicked</i>, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – Revision of melody and accompaniment compositional techniques.</p> <p>Performing – Ensemble preparation work, by arrangement with teachers and peers.</p> <p>Listening – Set Work: 'Music for a While' by Henry Purcell, with many other examples of</p>	<p>Composing – Start Free composition in line with the Edexcel specification.</p> <p>Performing –</p> <p>Listening – Set Work: 'Music for a While' by Henry Purcell, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – continue to work on the Free composition,</p> <p>Performing –.</p> <p>Listening – Set Work: 'Killer Queen' from <i>Sheer Heart Attack</i>, with many other examples of this genre for practice in unfamiliar listening.</p>	<p>Composing – further development of the Free composition.</p> <p>Performing –</p> <p>Listening – Set Work: 'Killer Queen' from <i>Sheer Heart Attack</i>, with many other examples of this genre for practice in unfamiliar listening.</p>

	other examples of this genre for practice in unfamiliar listening.		this genre for practice in unfamiliar listening.			
Key 'How'/'Why' Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?	Revision of the Elements of Music help to give us powerful knowledge about how any piece of music is constructed. This is done with reference to the set work score, even if students' knowledge of theory is limited at this stage.	Looking at the Elements of Music with specific reference to timbre and how instruments are played. The concept of Programme Music as music which creates a story.	More in-depth knowledge of music theory, including ornamentation and looking at cadences and modulations.	Knowledge of the structure of 'Music for a While' (Ground Bass in Da Capo Aria / Ternary Form)	All topics covered to date, plus music for special occasions, will be revised for the end of year listening exam.	After the listening exam, knowledge of how to play the keyboard / guitar will serve as a powerful tool for Music in Year 8.
SEND - how will support be seen? Seating plans? Simplified questions?	A supportive environment is maintained so that everyone can feel confident about their understanding. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Enlarged copies of music and coloured copies of students booklet for Irlens as requested.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.
Assessment - What? Why?	Informal Teacher assessment: Film music compositions Exam-style appraising questions	Informal Teacher assessment: Exam-style appraising questions	Informal Teacher assessment: Theory quizzes Peer assessment and teacher feedback of AABA piece.	Formal assessment: Major and minor composition Informal Teacher assessment: Self-assessment of improvisation with teacher feedback.	Informal Teacher assessment: Peer assessed listening assignments with teacher feedback	Formal assessment: Performance, marking accuracy and interpretation on instrument / voice, including written evaluation.
What memory for learning skills will be required- modelling? Concrete answers? Retrieval?	Retrieval of material learnt at KS3. Dual coding, retrieval practice.	Retrieval of previously learnt theory, for composition. Dual coding, retrieval practice.	Retrieval of note values and pitches. Modelling of composition using Dorico – teacher example on the screen.	Dual coding of the major / minor scale system. Retrieval practice of staff notation.	Retrieval practice of the Elements of Music. Learning the keys on the keyboard (D for dog in a kennel as a starting point).	Retrieval practice of notes on the staff and learning the keys on the keyboard.
Literacy - reading, extended accurate writing and oracy opportunities	Students are able to read basic notation, applying knowledge when composing rhythms. Information on the history of film. Use of SPaG for extended writing in listening assignments.	Historical context with musicals, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with art-song, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with Baroque music features, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with 1970s Glam Rock, lyrics, staff notation. Use of SPaG for extended writing in listening assignments.	Historical context with 1970s Glam Rock, lyrics, staff notation. Use of SPaG for extended writing in listening assignments.
Numeracy /computing skills	Use of Dorico / Cubase software.	Counting in ensemble work. Use of Dorico software.	Applying knowledge of note values to the correct number of beats per bar, and writing in 4-bar phrases.	Counting beats / bars whilst improvising – this is quite a challenge.	Counting beats when playing melodies; learning about chords based on the 1 st , 3 rd and 5 th notes of the scale.	Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 st , 3 rd and 5 th notes of the scale.

Character development	As group sizes are smaller than at KS3, and we are learning exam content, there is greater accountability; we achieve this through a supportive and positive environment of music-making.	Developing confidence in performing. We also look at the message in the song 'Defying Gravity'.	Developing confidence as composers.	Developing confidence through improvisation, which is also very challenging, but very important at this stage.	Developing confidence in performing and in listening work, through self assessment.	Developing confidence with keyboard / guitar playing.
Equality/Diversity opportunities	We look at music from all parts of the world with film music examples.	We look at the context of the song 'Defying Gravity', as well as music from all parts of the world with examples from musicals.	Students learn about influences from all over Europe on Purcell's writing.	Looking at the minor scale as a non-Western sound.	Music of many different genres and from medieval times as well as modern pop songs.	Looking at diversity through the Proms – their performers and the programme of events.
Homework/Independent learning	Every four lessons a task is set: performance preparation; theory; making notes for set works. Every four lessons a task is set: Watch relevant documentaries and make notes. Exam practice questions. Performance preparation. Theory tasks.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.	Every four lessons a task is set: performance preparation; theory; making notes for set works.
CIAG coverage/links	Careers with music as a performer, singer/songwriter. We also discuss the film music scores studied at A Level.	Careers with music as a composer / arranger.	Links with Music and IT for future career.	Links between music and future careers where music helps with character development eg law and barrister work.	Transferrable skills in listening work – the importance of analysing music in other careers.	Careers with music: all job roles in the music industry, from teaching to performing. Further and higher education discussed.

Copleston High School Curriculum Map: Music GCSE Year 11 2022-23

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content- WHAT will be learned? What previous learning can be linked? Why this order/sequence?	Preparation for Mock Exams and completion of Controlled Assessments	Preparation for Mock Exams and completion of Controlled Assessments	Preparation for Mock Exams and completion of Controlled Assessments	Preparation for Mock Exams and completion of Controlled Assessments	Preparation for Summer Exam and completion of Controlled Assessments	Summer Exam
Skills- What will be developed?	<p>Composing – completion of the Free Composition.</p> <p>Performing – preparation and recording of the Solo Performance.</p> <p>Listening – Revision of set works; unfamiliar listening and dictation practice.</p>	<p>Composing – Start Set Brief composition.</p> <p>Performing – preparation and recording of the Solo / Ensemble Performance.</p> <p>Listening – Revision of material which needs attention following the Mock exams in October.</p>	<p>Composing – Revision of compositional techniques; continue with Set Brief composition.</p> <p>Performing – preparation and recording of the Solo Performance.</p> <p>Listening – Revision of material which needs attention following the Mock exams in January.</p>	<p>Composing – Finish Set Brief composition.</p> <p>Performing – any remaining performances to be recorded.</p> <p>Listening – Revision of material which needs attention following the Mock exams in October; practice papers.</p>	<p>Composing – check both compositions are complete prior to submission.</p> <p>Performing – check all performances are completed prior to submission.</p> <p>Listening – Practice papers..</p>	<p>Composition: Ongoing completion of Controlled Assessment free composition</p> <p>Performing – for Soiree.</p> <p>Listening Examination</p>
Key 'How'/'Why' Questions- What powerful knowledge will be gained? What areas/themes/concepts will be explored?	Revision of the Elements of Music help to give us powerful knowledge about how any piece of music is constructed. This is done with reference to the set work score, even if students' knowledge of theory is limited at this stage.	Looking at the Elements of Music with specific reference to timbre and how instruments are played. The concept of Programme Music as music which creates a story.	More in-depth knowledge of music theory, including ornamentation and looking at cadences and modulations.	Knowledge of the structure of 'Music for a While' (Ground Bass in Da Capo Aria / Ternary Form)	All topics covered to date, plus music for special occasions, will be revised for the end of year listening exam.	After the listening exam, knowledge of how to play the keyboard / guitar will serve as a powerful tool for Music in Year 8.
SEND- how will support be seen? Seating plans? Simplified questions?	A supportive environment is maintained so that everyone can feel confident about their understanding. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Enlarged copies of music and coloured copies of students booklet for Irlens as requested.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.	A feeling of inclusivity is maintained throughout the performance preparation. Seating plans, support with writing when required, and differentiated questioning. Differentiation by outcome of composition. Modified copies of resources are available.
Assessment- What? Why?	Formal assessment: Mock exam Informal: Practice questions	Formal assessment: Solo performance recordings Informal: practice questions	Formal assessment: Ensemble performance recordings Informal: Practice questions	Formal assessment: Compositions completed	Formal assessment: Compositions and performances submitted	Formal assessment: Written exam paper 1 hour 45 minutes
What memory for learning skills will be required- modelling? Concrete answers? Retrieval?	Retrieval of material learnt at KS3. Dual coding, retrieval practice.	Retrieval of previously learnt theory, for composition. Dual coding, retrieval practice.	Retrieval of note values and pitches. Modelling of composition using Dorico – teacher example on the screen.	Dual coding of the major / minor scale system. Retrieval practice of staff notation.	Retrieval practice of the Elements of Music. Learning the keys on the keyboard (D for dog in a kennel as a starting point).	Retrieval practice of notes on the staff and learning the keys on the keyboard.

Literacy - reading, extended accurate writing and oracy opportunities	Revision notes for Mock exam. Staff notation. Use of SPaG for extended writing in listening exams.	Revision notes for essay practice. Staff notation. Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Staff notation. Use of SPaG for extended writing in listening exams.	Revision notes for Mock exam. Staff notation. Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Staff notation. Use of SPaG for extended writing in listening exams.	Revision notes for practice papers. Pre-A Level reading as appropriate.
Numeracy /computing skills	Use of Dorico / Cubase software.	Counting in ensemble work. Use of Dorico software.	Applying knowledge of note values to the correct number of beats per bar, and writing in 4-bar phrases.	Counting beats / bars whilst improvising – this is quite a challenge.	Counting beats when playing melodies; learning about chords based on the 1 st , 3 rd and 5 th notes of the scale.	Counting beats when playing melodies and placing chords under a melody; also evaluating chords based on the 1 st , 3 rd and 5 th notes of the scale.
Character development	As group sizes are smaller than at KS3, and we are learning exam content, there is greater accountability; we achieve this through a supportive and positive environment of music-making.	Developing confidence in performing. We also look at the message in the song 'Defying Gravity'.	Developing confidence as composers.	Developing confidence through improvisation, which is also very challenging, but very important at this stage.	Developing confidence in performing and in listening work, through self assessment.	Developing confidence with keyboard / guitar playing.
Equality /Diversity opportunities	We look at music from all parts of the world with film music examples.	We look at the context of the song 'Defying Gravity', as well as music from all parts of the world with examples from musicals.	Students learn about influences from all over Europe on Purcell's writing.	Looking at the minor scale as a non-Western sound.	Music of many different genres and from medieval times as well as modern pop songs.	Looking at diversity through the Proms – their performers and the programme of events.
Homework /Independent learning	Structured revision tasks using BBC Bitesize for Mock exam. Preparation for Solo performance.	Practice questions for areas of the written paper which need addressing. Preparation for Solo performance.	Structured revision tasks using notes and CGP Revision Guide for Mock exam. Preparation for Ensemble performance.	Preparation for timed essays in class, using notes and CGP Revision Guide for Mock exam. Preparation for Ensemble performance.	Structured revision tasks using all notes, CGP Revision Guide and Rhinegold Practice Listening Tests.	Structured revision tasks using all notes, CGP Revision Guide and Rhinegold Practice Listening Tests. Watch online concerts and films connected with A Level course as appropriate.
CIAG coverage/links	Careers with music as a performer, singer/songwriter. We also discuss the film music scores studied at A Level.	Careers with music as a composer / arranger.	Links with Music and IT for future career.	Links between music and future careers where music helps with character development eg law and barrister work.	Transferrable skills in listening work – the importance of analysing music in other careers.	Careers with music: Job roles with the BBC Proms.

The 3 components studied are:

***Component 1:** A solo performance and an ensemble performance totalling 30% of the final grade.

***Component 2:** Two compositions, one free and one to a set brief, totalling 30% of the final grade.

***Component 3:** A written paper totalling 40% of the final grade.