

# KS4 Music

## Curriculum Overview

### Curriculum Intent

In music we aim to create a community of musicians who are not only successful in their academic and musical achievements but also benefit from the many emotional, mental and social advantages the subject brings. Students gain knowledge and skill in performance and composition while developing their listening and appraising skills. The topics and projects they access throughout their time at THA encourages creativity and innovativeness giving them confidence to be independent musicians, sharing their own unique styles and interests through their performances and compositions. We have a vocational theme running alongside each SOW giving the students an authentic experience, showing them they many career avenues, experiences and opportunities music can bring. Through the KS4 curriculum our students extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions Through our traditional music topics improvisation is encouraged and explored with performance and throughout our music tech schemes. Compositional activities are embedded throughout our music technology curriculum, this is as it would be in the music industry, giving them the opportunity to take on the role or composer/ producer as it would be in real life.

Our students are able to use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions. It is important throughout KS4 that our students are able to identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices.

Our students continue to listen with increasing discrimination to a wide range of music from great composers and musicians From Western Classical Tradition to Reggae, Minimalism to Rock we explore and celebrate the music of many different genres and composers from across the world. In KS4 we develop a deepening understanding of the music that they perform and to which they listen, and its history. The social context behind the music we play is always explored through listening activities and performance.

Year 10 focus on the specialist AOS through composition, performance and listening tasks. These are not separated; they are embedded in every unit. Year 11 record their solo & ensemble performance, they compose freely and to a brief while continuing to work on their listening skills for the exam. It's a cumulation and recap of all the genres and styles learnt throughout their time at THA. Independence, Resilience and Innovation are powerful skills to have when it comes to working in the music industry and to be part of a music scene. This is encouraged through the many authentic experiences we bring to the music department. Whether it is going out to perform in the community or bringing specialists in, our students are aware of and are motivated to get involved in 'real' music.

### How is Music assessed at THA?

### Cross Curricular Links

### How this prepares students for their next stage of education/employment



AFL is embedded in every lesson, through effective questioning, self, peer and teacher feedback, verbal feedback. Videos of the students work is stored and students save their tech work in their student drives which make it accessible. Success criteria are shared ensuring a clear understanding of the 'What/How/Why' Summative assessments occur at the end of every SOW. Work scrutiny and moderation happen across all teachers to ensure all classes are making successful progression towards goals and targets.

**AQA**

Component 1: Listening to and Appraising Music Paper  
96 Marks  
1hr30mins

Component 2: Performing Music  
Solo performance 36 marks  
Ensemble performance 36 marks  
Non-exam assessment

Component 3: Composing Music  
Composition to a brief 36 marks  
Free composition 36 marks

Link: Assessment materials and specification (hyperlink)  
<https://www.aqa.org.uk/subjects/music/gcse/music-8271>

Progress sessions:

Revision Links:

History, we look into the history and origins of many genres such as Reggae and The Blues. Drama and Dance – collaboration between these subjects is important to ensure the students get a good Performing Arts experience. MFL – our traditional music schemes look at music in other countries with different languages. Italian and Latin terms are within our music theory topics. English – literacy and vocabulary run throughout our curriculum.

**Enrichment Opportunities**

Music at THA provides an abundance of authentic and exciting opportunities to get involved in performing in and outside the classroom.

As well as the clubs on offer after school, we are regularly involved in local events such as Beatles Day, Fat Tuesday, Hastings Thrives Parades, Hastings Piano Festival and annual gigs at local music venues.

Music brings a sense of joy and achievement to all who study the subject. As well as growing in confidence, developing resilience and self discipline, Music brings an opportunity to be creative and helps students find an identity and sense of belonging.

**TBC**

**Resources/Materials to Support Learning**

**Websites:**

Focus on Sound  
Soundtrap  
BBC GCSE Bitsize AQA Music

**The Music Department:**

Students have access to the Mac Suite which has Logic software and GarageBand. We have access to break out rooms which have drum kits, amps, guitars, keyboards and PA system.

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	<p><b>Topic:</b> <b>Western Classical Tradition 1650 – 1910 Component 1</b></p>	<p><b>Topic:</b> <b>AOS 1, Western Classical Tradition, 1910 Present Day, Component 1</b></p>	<p><b>Topic:</b> <b>Traditional Music Component 1</b></p>	<p><b>Topic:</b> <b>Paul Simon – Set Works You Can Call, Me At Graceland - She’s Got Diamonds on the Soles of her Shoe</b></p>	<p><b>Topic:</b> <b>Mozart Clarinet, Concerto in Amaj</b></p>	<p><b>Topic:</b> <b>Composition 2, Free Comp</b></p>
<b>Year 10</b>	<p><b>Key Knowledge:</b></p> <p>Learning a part from the Mozart Clarinet Concerto in Amaj and contributing to class performance of it.</p> <p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <p>The coronation anthems and oratorios of Handel</p> <ul style="list-style-type: none"> <li>The orchestral music of Haydn, Mozart and Beethoven.</li> <li>The Piano music of Chopin and Schumann</li> <li>The Requiem of the Late Romantic Period</li> </ul> <p>Keywords</p> <ul style="list-style-type: none"> <li>Conjunct/Disjunct</li> <li>Arpeggio</li> <li>Scalic</li> <li>Chromatic/ Diatonic</li> <li>Drone</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <ul style="list-style-type: none"> <li>Minimalist Music of John Adams, Steve Reich and Terry Reiley</li> <li>The Orchestral Music of Copland</li> <li>British Music of Arnold, Britten, Maxwell-Davis and Tavener</li> <li>The Orchestral Music of Zoltan Kodaly and Bela Bartok</li> </ul> <p>Keywords</p> <ul style="list-style-type: none"> <li>Tonal Ambiguity</li> <li>Modal</li> <li>Dissonant</li> <li>Chromatic</li> <li>Rubato</li> <li>Motifs</li> <li>Imitative</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language:</p> <ul style="list-style-type: none"> <li>Blues Music 1920 -1950</li> <li>Fusion Music (Latin and African)</li> <li>Contemporary Latin Music</li> <li>Contemporary Folk Music of the British Isles</li> </ul> <p>Keywords</p> <ul style="list-style-type: none"> <li>Portamento</li> <li>Improvisation</li> <li>Call &amp; Response</li> <li>A Capella</li> <li>Clave</li> <li>Syncopation</li> </ul>	<p><b>Key Knowledge:</b></p> <p>To introduce and explore different musical elements used in Traditional Music by performing the set works from Paul Simon.</p> <ul style="list-style-type: none"> <li>Students must also be able to critically appraise the music from the specified study pieces using knowledge and understanding of:</li> <li>The effect of audience, time and place on how the study pieces were created, developed and performed</li> <li>How and why the music across the selected areas of study has changed over time.</li> <li>How the composer’s purpose and intention for the study pieces is reflected in their use of musical elements.</li> <li>Relevant musical vocabulary and terminology for the study piece.</li> </ul>	<p><b>Key Knowledge:</b></p> <p>To introduce and explore different musical elements used in the Western Classical Tradition by performing and Listening to Mozart Clarinet Concerto in Amaj.</p> <p>Students must also be able to critically appraise the music from the specified study pieces using knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>The effect of audience, time and place on how the study pieces were created, developed and performed</li> <li>How and why the music across the selected areas of study has changed over time</li> <li>How the composer’s purpose and intention for the study pieces is reflected in their use of musical elements</li> <li>Relevant musical vocabulary and</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing.</p> <p>Compositions can be composed in any style or genre to best reflect the skills, strengths and interests of the individual students.</p> <p>For those struggling, a brief will be picked for those students and they will be supported separately from the rest of the group.</p> <ul style="list-style-type: none"> <li>Both compositions must be assessed on the student’s ability to demonstrate:-Creative and effective selection and use of musical elements</li> <li>Appropriate selection and use of musical elements (to the compositional intention)</li> </ul>

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	<ul style="list-style-type: none"> <li>Ostinato</li> <li>Cadence</li> <li>Modulation</li> </ul>				terminology for the study pieces	<ul style="list-style-type: none"> <li>Technical and expressive control in the use of musical elements.</li> <li>Key Elements at least two of rhythm, metre, texture, melody, structure, form at least two of harmony, tonality, timbre, dynamics, phrasing, articulation</li> </ul>
	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance
	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment:</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.
<b>Year 11</b>	<b>Topic:</b> Solo Performance, Component 2	<b>Topic:</b> Composition to a Brief, Component 3	<b>Topic:</b> Ensemble Performance, Component 2	<b>Topic:</b> Recordings and Composition, Catch up, Component 2 and 3	<b>Topic:</b> Listening Exam Prep	<b>Topic:</b>

Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
<p><b>Key Knowledge:</b></p> <p>Students must be able to interpret relevant musical elements as appropriate using resources (eg microphones) and techniques (eg pizzicato) as appropriate to communicate musical ideas with accuracy and expression and interpretation, including phrasing and dynamics appropriate to the style and mood of the music.</p> <ul style="list-style-type: none"> <li>• Repertoire to be determined by the student and teacher.</li> <li>• Students are autonomous in their approach to their repertoire but will be guided and advised by the teacher.</li> <li>• Students are independently working on their chosen piece.</li> <li>• Peripatetic staff will closely work with the teacher throughout the year planning and supporting the students through this component.</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing.</p> <ul style="list-style-type: none"> <li>• Compositions can be composed in any style or genre to best reflect the skills, strengths and interests of the individual students.</li> <li>• For those struggling, a brief will be picked for those students and they will be supported separately from the rest of the group.</li> </ul> <p>Both compositions must be assessed on the student's ability to demonstrate:</p> <ul style="list-style-type: none"> <li>• Creative and effective selection and use of musical elements</li> <li>• Appropriate selection and use of musical elements (to the compositional intention)</li> <li>• Technical and expressive control in the use of musical elements.</li> </ul> <p>Key Elements</p> <ul style="list-style-type: none"> <li>• at least two of rhythm, metre, texture, melody, structure, form</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students must be able to interpret relevant musical elements as appropriate using resources (eg microphones) and techniques (eg pizzicato) as appropriate to communicate musical ideas with accuracy and expression and interpretation, including phrasing and dynamics appropriate to the style and mood of the music.</p> <ul style="list-style-type: none"> <li>• Repertoire to be determined by the student and teacher.</li> <li>• Students are autonomous in their approach to their repertoire but will be guided and advised by the teacher.</li> <li>• Students are working in their groups, if a student does not have a group this will be arranged by the teacher, using the peripatetic staff where appropriate.</li> </ul>	<p><b>Key Knowledge:</b></p> <ul style="list-style-type: none"> <li>• During this term, in Module 8 "Un oeil sur le monde" ("An eye on the world"), students will talk about what make them tick and what concerns them, discuss weather and natural disasters, talk about protecting the environment and ethical shopping, talk about volunteering and discuss big events.</li> <li>• Grammar content: express opinions, simple future, on doit + infinitive, on peut + infinitive, understanding of passive, emphatic pronouns, using three time frames</li> <li>• Students will be working on their Listening, reading, speaking and writing skills as well as developing their translating skills and their exam skills.</li> </ul>	<p><b>Key Knowledge:</b></p> <p>Students will go to The Brass Monkey to professionally record their performances, this term will be spent preparing for the recording.</p> <p>The compositions will be finished off and they will write up their programme notes.</p>	<p><b>Key Knowledge:</b></p> <p>Revision of set works and listening and appraising techniques</p>

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		<ul style="list-style-type: none"> <li>at least two of harmony, tonality, timbre, dynamics, phrasing, articulation</li> </ul>				
	<b>Key Skills:</b> Listening and Appraising Performance	<b>Key Skills:</b> Listening and Appraising Composition	<b>Key Skills:</b> Listening and Appraising Performance	<b>Key Skills:</b> Listening and Appraising Composition Performance	<b>Key Skills:</b> Listening and Appraising	<b>Key Skills:</b>
	<b>Assessment</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	<b>Assessment</b> Formative live marking every lesson. Summative group, self and peer assessment against the GCSE Music Assessment Criteria.	