**Music**

**Scope and sequence**

**General Year 11 and Year 12 course**

2013/32599v5

**AURAL AND THEORY**

|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
| --- | --- | --- | --- | --- |
| **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
| Aural and theory | **Practical vocal exercises*** sight-singing using examples based on the aural skills outlined in this unit.

**Rhythm and duration*** simple metres for dictations, imitations, call and responses and discrepancies

 ,, or * simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

 ,,, , * simple metre rests for dictations, imitations, call and responses and discrepancies

 , , , * subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

,* anacrusis/upbeat/pick-up
* correct grouping of rhythms and rests within the bar
* rhythmic dictation
* up to 4 bars
* rhythmic discrepancies
* rhythm (including time signature)
* at least one rhythmic discrepancy in a short musical example.

**Pitch – melody, harmony and tonality*** scales
* treble clef, ascending and descending
* C, F and G major pentatonic, C major
* major, major pentatonic
* intervals
* diatonic, melodic, ascending
* perfect unison, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8ve
* melodic dictation
* up to 4 bars, treble clef, starting note and rhythm given
* C pentatonic, C major
 | **Practical vocal exercises** * sight-singing using examples based on the aural skills outlined in this unit.

**Rhythm and duration*** simple metres for dictations, imitations, call and responses and discrepancies

 ,, or * simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

 , , , , * simple metre rests for dictations, imitations, call and responses and discrepancies

 ,, , * subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

,,,* anacrusis/upbeat/pick-up
* ostinato/riff
* ties
* correct grouping of rhythms and rests within the bar
* rhythmic dictation
* 4 bars
* rhythmic discrepancies
* rhythm (including time signature)
* at least one rhythmic discrepancy in a short musical example.

**Pitch – melody, harmony and tonality*** scales
* treble and bass clef, ascending and descending
* key signatures up to one flat and one sharp
* major, major pentatonic, minor pentatonic, natural minor
 | **Practical vocal exercises** * sight-singing using examples based on the aural skills outlined in this unit.

**Rhythm and duration*** simple metres for dictations, imitations, call and responses and discrepancies

 ,, or * compound metres for dictations, imitations, call and responses and discrepancies

 * simple metre rhythms for dictations, imitations, call and responses and discrepancies derived from

 ,, , , , , * simple metre rests for dictations, imitations, call and responses and discrepancies

 ,,,, * subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

,,,, , ,* compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

 , , ,,* compound metre rests for dictations, imitations, call and responses and discrepancies

,, ,  | **Practical vocal exercises** * sight-singing using examples based on the aural skills outlined in this unit.

**Rhythm and duration*** simple metres for dictations, imitations, call and responses and discrepancies

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 ,, ,, * subdivisions of the crotchet beat in simple metres for dictations, imitations, call and responses and discrepancies

,,,,,, ,* compound metre rhythms for dictations, imitations, call and responses and discrepancies derived from

, , ,, , * compound metre rests for dictations, imitations, call and responses and discrepancies

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|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
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| **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
|  | * pitch discrepancies
* at least one pitch discrepancy in a short musical example
* imitation and call and response
* up to 4 bars
* examples based on the aural skills outlined in this unit
* tonal qualities
* specific to scales listed
* chords
* in C major
* root position
* major: I, IV and V (tonic, sub-dominant and dominant)
* chord progressions
* up to 4 bars in C major
* Roman numerals and chord names where appropriate
* Roman numerals
* major: I, IV and V
* chord names (as indicated in C tonalities)
* major: C, F and G.

**Tempo*** terminology/symbol for tempo (to be used in conjunction with context-specific terminology)
* fast (*allegro*), moderate (*moderato, andante*), slow (*adagio*).

**Expressive elements*** general dynamic descriptions
* terminology/symbol for dynamics
* soft/*piano (p),* loud/*forte (f)*
* terminology/symbol for changes in intensity of sound
* *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
* terminology/symbol for articulations
* smooth and connected/*legato* (slur), short and detached/*staccat*o.

**Texture*** unison/single line, homophonic/melody with accompaniment.
 | * intervals
* diatonic, melodic, ascending, from the tonic
* perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, minor 6th, major 6th, minor 7th, major 7th, perfect 8ve
* melodic dictation
* 4 bars, in treble and bass clef, starting note and some rhythm given
* C, F and G pentatonic and C major
* pitch discrepancies
* at least one pitch discrepancy in a short musical example
* imitation and call and response
* up to 4 bars
* examples based on the aural skills outlined in this unit
* tonal qualities
* specific to scales listed
* modulation
* to the relative major or minor
* chords
* key signatures up to one sharp and one flat
* root position, triads/arpeggios
* major
* primary triads
* root position
* chord progressions
* up to 4 bars, key signatures up to one sharp and one flat
* Roman numerals and chord names where appropriate
* Roman numerals
* major: I, IV and V
* minor: i, iv and V
* chord names *(as shown in C tonalities)*
* major: C, F and G
* minor: Am, Dm and E.

**Tempo*** terminology/symbol for tempo (to be used in conjunction with context specific terminology)
* fast (*allegro*), moderate (*moderato, andante*), slow (*adagio.)*
 | * subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

, , , , , * anacrusis/upbeat/pick-up
* ostinato/riff
* ties
* correct grouping of rhythms and rests within the bar
* rhythmic dictation
* 4–8 bars
* rhythmic discrepancies
* rhythm (including time signature)
* at least two rhythmic discrepancies in a short musical example.

**Pitch – melody, harmony and tonality*** scales
* treble and bass clef, ascending and descending
* key signatures up to and including two sharps and two flats
* major, major pentatonic, minor pentatonic, natural minor, harmonic minor
* intervals
* diatonic, melodic and harmonic, ascending, within an octave
* major, minor, perfect
* melodic dictation
* 4–8 bars, in treble clef, starting note and rhythms may be given
* key signatures up to two sharps and two flats
* pitch discrepancies
* at least two pitch discrepancies in a short musical example
* tonal qualities
* specific to scales listed
* modulation
* to the relative major or minor
* to the dominant
 | * subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call and responses and discrepancies

,,,,,,,, ,, , ,,* anacrusis/upbeat/pick-up
* ostinato/riff
* ties
* syncopation
* correct grouping of rhythms and rests within the bar
* rhythmic dictation
* up to 8 bars
* rhythmic discrepancies
* rhythm (including time signature)
* at least two rhythmic discrepancies in a short musical example.

**Pitch – melody, harmony and tonality** * scales
* treble and bass clef, ascending and descending
* key signatures up to two sharps and two flats
* major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
* intervals
* diatonic, melodic, ascending and descending, within an octave
* major, minor, perfect
* melodic dictation
* up to 8 bars, in treble clef, starting note and rhythm may be given
* key signatures up to two sharps and two flats
* pitch discrepancies
* at least two pitch discrepancies in a short musical example
 |

|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
| --- | --- | --- | --- | --- |
| **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
|  | **Form/structure*** forms to be studied appropriate to selected context
* binary/AB, ternary/ABA, AABA (popular song form)
* signs/symbols
* bar line, double bar lines, final bar line, repeat signs
* pause, coda
* compositional devices
* pedal.

**Timbre**Instruments* identification and description of tonal qualities
* string
* violin, double bass
* percussion
* auxiliary percussion snare drum, bass drum, crash cymbals, suspended cymbals
* guitar
* acoustic guitar, electric guitar, electric bass guitar
* keyboard
* piano, electronic piano, synthesiser
* voice
* female (soprano, alto), male (tenor, bass)
* didgeridoo, claves/clapping sticks
* solo, group/ensemble.
 | **Expressive elements*** general dynamic descriptions
* terminology/symbol for dynamics
* very soft/*pianissimo (pp),* soft/*piano (p),*

loud/*forte (f),* very loud/*fortissimo (ff)** terminology/symbol for changes in intensity of sound
* *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
* terminology/symbol for articulations
* smooth and connected/*legato,* short and detached/*staccat*o, accent.

**Texture*** unison/single line, homophonic/melody with accompaniment.

**Form/structure*** forms to be studied appropriate to selected context
* binary/AB, ternary/ABA, AABA (popular song form)
* signs/symbols
* bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
* pause, *fine, coda, D.C. al fine, D.C. al coda*
* compositional devices
* pedal
* ostinato/riff.

**Timbre**Instruments * identification and description of tonal qualities
* string
* violin, double bass
* woodwind
* flute, clarinet, saxophone (alto)
* brass
* trumpet, trombone
* percussion
* timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine
* guitar
* acoustic guitar, electric guitar, electric bass guitar
* keyboard
* piano, electronic piano, synthesiser
 | * chords
* key signatures up to two sharps and two flats
* root position
* major, minor, dominant 7th
* primary triads
* chord progressions
* up to 4 bars, key signatures up to two sharps and two flats in major keys only
* Roman numerals and chord names where appropriate
* Roman numerals
* major: I, IV, V, V7 and vi
* minor: i, iv, V and V7
* chord names (as shown in C tonalities)
* major: C, F, G, G7 and Am
* minor: Am, Dm, E and E7.

**Tempo*** terminology/symbol for tempo (to be used in conjunction with context specific terminology)
* fast (*allegro*), moderate (*moderato, andante*), slow (*adagio*).

**Expressive elements*** terminology/symbol for dynamics
* very soft/*pianissimo (pp),* soft/*piano (p),*

moderately soft/*mezzo piano (mp),* moderately loud/*mezzo forte (mf),* loud/*forte (f),* very loud/*fortissimo (ff)** terminology/symbol for changes in intensity of sound
* *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
* terminology/symbol for articulations
* smooth and connected/*legato,* short and detached/*staccat*o, accent, strong, sudden accent/*sforzando (sfz*).

**Texture*** unison/single line, homophonic/melody with accompaniment, canon, polyphonic, multi-voice.

**Form/structure*** forms as listed below to be studied as appropriate to selected context
* binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA or theme and variations
 | * tonal qualities
* specific to scales listed
* modulation
* to the relative major or minor
* to the dominant
* chords
* key signatures up to two sharps and two flats in major and minor keys
* root position
* major, minor, diminished, augmented, dominant 7th
* primary triads
* root position
* secondary triads
* root position
* ii and vi in major keys
* chord progressions
* 4–8 bars, key signatures up to two sharps and flats
* Roman numerals and chord names where appropriate
* Roman numerals
* major: I, ii, IV, V, V7 and vi
* minor: i, iv, V, V7 and VI
* chord names *(as shown in C tonalities)*
* major: C, F, G, G7 and Am
* minor: Am, Dm, E, E7 and F
* cadences as appropriate to context
* perfect (V–I), plagal (IV–I), interrupted (V–vi), imperfect (I–V).

**Tempo*** terminology/symbol for tempo (to be used in conjunction with context specific terminology)
* fast (*allegro*), moderate (*moderato, andante*), slow (*adagio*)
* devices for altering tempo
* pause, *rubato, ritardando/rallentando, ritenuto, accelerando, a tempo.*

**Expressive elements*** terminology/symbol for dynamics
* very soft/*pianissimo (pp),* soft/*piano (p),*

moderately soft/*mezzo piano (mp),* moderately loud/*mezzo forte (mf),* loud/*forte (f),* very loud/*fortissimo (ff)** terminology/symbol for changes in intensity of sound
* *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
 |
|  |  | * voice
* female (soprano, alto), male (tenor, bass).
* didgeridoo, claves/clapping sticks
* solo, group/ensemble.
 | * signs/symbols
* bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
* pause, *fine, coda, D.C al fine, D.C. al coda, dal segno*
* compositional devices
* pedal
* ostinato/riff
* sequence.

**Timbre**Instruments* identification and description of tonal qualities
* string
* violin, viola, cello, double bass
* woodwind
* flute, clarinet, saxophone (alto and tenor)
* brass
* trumpet, trombone, tuba
* percussion
* timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
* guitar
* acoustic guitar, electric guitar, electric bass guitar
* keyboard
* piano, electronic piano, synthesiser
* voice
* female (soprano, alto), male (tenor, bass).
* didgeridoo, claves/clapping sticks
* solo, group/ensemble.
 | * terminology/symbol for articulations
* smooth and connected/*legato,* short and detached/*staccat*o, accent, strong, sudden accent/*sforzando (sfz*).

**Texture*** unison/single line, homophonic/melody with accompaniment, canon, polyphonic/multi-voice.

**Form/structure*** forms as listed below to be studied as appropriate to selected context
* binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA, theme and variations, 12 bar blues
* Signs/symbols
* bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars
* pause, *fine, coda, D.C al fine, D.C. al coda, dal segno*
* compositional devices
* pedal
* ostinato/riff
* sequence
* call and response
* imitation.

**Timbre**Instruments* identification and description of tonal qualities
* string
* violin, viola, cello, double bass, harp
* woodwind
* flute, clarinet, saxophone (alto and tenor), bassoon
* brass
* trumpet, French horn, trombone, tuba
* percussion
* timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
* guitar
* acoustic guitar, electric guitar, electric bass guitar
* keyboard
* piano, electronic piano, synthesiser
* voice
* female (soprano, alto), male (tenor, bass)
* didgeridoo, claves/clapping sticks
* solo, group/ensemble.
 |

|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
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| **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
|  | **Aural and visual analysis** * aural and visual analysis of music extracts related to the selected context
* identification from a short musical excerpt, the elements of music as specified in the aural and theory content
* number of instruments and/or voices
* type of instruments and/or voices
* metre
* genre/style/era/period
* suitable tempo indications
* tonality
* textural features
* form
* rhythmic, melodic and harmonic elements
* suitable dynamics
* appropriate articulations
* compositional devices
* instrumental timbres and colouristic effects.

**Additional theory*** knowledge and function of treble and bass clef
* notes and letter names in treble and bass clef
* key signatures up to and including one sharp and one flat
* scales
* treble and bass clef, ascending and descending
* C, F and G major/do pentatonic
* A, D and E minor/la pentatonic
* C major
* scale structure and patterns
* scale degree numbers and/or *sol-fa* names
* keyboard layout
* intervals
* treble and bass clef, diatonic-based on scales stipulated, within an octave, ascending and descending, from the tonic
* perfect unison (same note), semitone (minor 2nd or ½ step), tone (major 2nd or whole step), major 3rd and minor 3rd, perfect 4th, perfect 5th, perfect 8ve
* chords/chord progressions/chord analysis
* in C, F and G major
* treble and bass clef
* root position (block) and *arpeggios* (broken)
* major triads
* major primary triads
* root position
 | **Aural and visual analysis** * aural and visual analysis of music extracts related to the selected context
* identification from a short musical excerpt, the elements of music as specified in the aural and theory content
* number of instruments and/or voices
* type of instruments and/or voices
* metre
* genre/style/era/period
* suitable tempo indications
* tonality
* textural features
* form
* rhythmic, melodic and harmonic elements
* suitable dynamics
* appropriate articulations
* compositional devices
* instrumental timbres and colouristic effects.

**Additional theory*** knowledge and function of treble and bass clef
* notes and letter names including leger lines in treble and bass clef
* key signatures up to and including two sharps and two flats
* accidentals
* sharps, flats, naturals
* scales
* treble clef, ascending and descending, keys up to two sharps and two flats
* major pentatonic, major, minor pentatonic, natural minor
* scale structure and patterns
* scale degree numbers and/or *sol-fa* names
* keyboard layout
* intervals
* treble and bass clef
* diatonic, key signatures up to and including two flats and two sharps, ascending and descending from the tonic, within an octave
* perfect unison (same note), semitone (minor 2nd or ½ step), tone (major 2nd or whole step), major 3rd and minor 3rd, perfect 4th, perfect 5th, minor 6th, major 6th, minor 7th, major 7th, perfect 8ve
 | **Aural and visual analysis** * aural and visual analysis of music extracts related to the selected context
* identification from a short musical excerpt, the elements of music as specified in the aural and theory content
* number of instruments and/or voices
* type of instruments and/or voices
* metre
* genre/style/era/period
* suitable tempo indications
* tonality
* textural features
* form
* rhythmic, melodic and harmonic elements
* suitable dynamics
* appropriate articulations
* compositional devices
* instrumental timbres and colouristic effects.

**Additional theory*** knowledge and function of treble and bass clef
* notes and letter names, including leger lines in treble and bass clef
* key signatures up to and including three sharps and three flats
* accidentals
* sharps, flats, naturals
* scales
* treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
* major pentatonic, major, natural minor, minor pentatonic, harmonic minor
* scale structure and patterns
* scale degree numbers and/or *sol-fa* names
* intervals
* treble and bass clef, diatonic, key signatures up to and including three sharps and three flats, ascending and descending within an octave
* major, minor, perfect
 | **Aural and visual analysis** * aural and visual analysis of music extracts related to the selected context
* identification from a short musical excerpt, the elements of music as specified in the aural and theory content
* number of instruments and/or voices
* type of instruments and/or voices
* metre
* genre/style/era/period
* suitable tempo indications
* tonality
* textural features
* form
* rhythmic, melodic and harmonic elements
* suitable dynamics
* appropriate articulations
* compositional devices
* instrumental timbres and colouristic effects.

**Additional theory*** knowledge and function of treble and bass clef
* notes and letter names, including leger lines in treble and bass clef
* key signatures up to and including four sharps and four flats
* accidentals
* sharps, flats, naturals
* enharmonic note equivalents
* scales
* treble and bass clef, ascending and descending, keys up to four sharps and four flats
* major pentatonic, major, natural minor, minor pentatonic, harmonic minor, melodic minor, blues, chromatic
* modes
* treble and bass clef, ascending and descending
* ionian (major), dorian, mixolydian, aeolian (natural minor)
* scale structure and patterns
* scale degree numbers and/or *sol-fa* names
* all technical names of the scale degrees
 |
|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
| **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
|  | * accents, articulations and ornamentations

 * timbre
* instrument
* identification, purpose, physical features
* where it is used
* how it is played
* description of tonal qualities
* playing techniques.
 | * chords/chord progressions/chord analysis
* major key signatures up to two sharps and two flats
* treble and bass clef
* root position (block) and arpeggios (broken)
* major, minor, dominant 7th
* primary triads
* root position
* accents, articulations and ornamentations

 , * timbre
* instrument
* identification, purpose, physical features
* where it is used
* how it is played
* description of tonal qualities
* playing techniques.
 | * chords/chord progressions/chord analysis
* major and minor key signatures up to three sharps and three flats
* treble and bass clef
* root position (block) and arpeggios (broken)
* major, minor, diminished, dominant 7th
* primary triads
* root position and first inversion
* secondary triads
* root position and first inversion
* chord vi in major keys
* accents, articulations and ornamentations

 , * timbre
* instrument
* identification, purpose, physical features
* where it is used
* how it is played
* description of tonal qualities
* playing techniques.
 | * intervals
* treble and bass clef, diatonic, key signatures up to and including four flats and four sharps, within an octave, ascending and descending
* major, minor, perfect
* chords/chord progressions/chord analysis
* major and minor key signatures up to four sharps and four flats
* treble and bass clef
* root position (block) and arpeggios (broken)
* major triad, minor triad, dominant 7th, diminished, augmented
* primary triads
* root position, first inversion and second inversion
* secondary triads
* root position, first inversion and second inversion
* chords ii and vi in major keys and VI in minor keys
* basic 12 bar blues progression using primary triads in major keys
* cadences as appropriate to context
* perfect, plagal, interrupted, imperfect
* accents, articulations and ornamentations

 , , * timbre
* instrument
* identification, purpose, physical features
* where it is used
* how it is played
* description of tonal qualities
* playing techniques.
 |

**COMPOSING AND ARRANGING**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
| Composing and arranging | Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.**Melody writing*** from a given motif, 4–8 bars in major keys
* for a given 4–8 bar rhythmic pattern
* for a given chord structure
* for given lyrics.

**Arranging*** arranging and transposing using treble and bass clef
* identifying, analysing and realising instrumental devices and techniques.

**Form-based compositions*** composing for solo voice or instrument using either binary (AB) or ternary/song form (ABA/ AABA)
* composing context/style-specific compositions using appropriate scales, tonalities and notation.
 | Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.**Melody writing*** from a given motif, 4–8 bars in major keys
* for a given 4–8 bar rhythmic pattern
* for a given chord structure
* for given lyrics.

**Harmonisation*** harmonising a melody using primary triads
* analysing a given score up to four instruments/parts.

**Accompaniment writing*** identifying and analysing different accompaniment styles
* creating an appropriate accompaniment pattern for a given or original melody.

**Arranging*** arranging and transposing using treble and bass clef
* identifying, analysing and realising instrumental devices and techniques
* creating, generating and manipulating sounds and sound qualities using available technology.

**Form-based compositions*** composing for solo voice or instrument using either binary (AB) ternary/song form (ABA/AABA) or rondo (ABACA)
* composing context/style-specific compositions using appropriate scales, tonalities and notation.
 | Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.**Melody writing*** from a given motif
* for a given rhythmic pattern
* for a given chord structure
* for given or original lyrics.

**Harmonisation*** harmonising given melodies using root position and first inversion chords
* analysing a given score comprised of up to four instruments/parts.

**Accompaniment writing*** identifying and analysing different accompaniment styles
* creating an appropriate accompaniment pattern for a given or original melody.

**Arranging*** arranging and transposing using treble and bass clef and B flatinstruments
* identifying, analysing and realising instrumental devices and techniques for up to four instruments/voices
* creating, generating and manipulating sounds and sound qualities using available technology.

**Form-based compositions*** composing for solo voice or instrument using either binary (AB) ternary/song form (ABA/AABA), rondo (ABACA), theme and variations or basic 12 bar blues
* composing context/style-specific compositions using appropriate scales, tonalities and notation.
 | Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.**Melody writing*** from a given motif
* for a given or original rhythmic pattern
* for a given or original chord structure
* for given or original lyrics
* context/style-specific melodic compositions using appropriate tonalities, scales and notation.

**Harmonisation*** analysing a given score comprised of up to four instruments/parts
* harmonising given melodies at phrase endings or cadence points
* harmonising given melodies using root position, first and second inversion chords.

**Accompaniment writing*** identifying and analysing different accompaniment styles
* creating an appropriate accompaniment pattern for a given or original melody
* writing a second part (counter melody/descant/ harmony part) to a given or original melody.

**Arranging*** arranging and transposing using treble and bass clef, B flat and E flat instruments
* identifying, analysing and realising instrumental devices and techniques for up to four instruments/voices
* arranging from a given lead sheet and/or piano score for a specified ensemble
* creating, generating and manipulating sounds and sound qualities using available technology.

**Form-based compositions*** composing for solo voice or instrument or small ensemble using either binary (AB), ternary/song form (ABA/AABA), rondo (ABACA), theme and variations or basic 12 bar blues
* composing context/style specific compositions using appropriate scales, tonalities and notation.
 |

**INVESTIGATION AND ANALYSIS**

|  | **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
| --- | --- | --- | --- | --- |
| Investigation and analysis | **Context*** examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
* visual and aural analysis of representative works in the chosen context
* compare and contrast works from different stages of development
* similar works by other composers/arrangers/performers
* investigation of social, cultural, economic, historic, political, technological and musical influences.

**Composers/arrangers/performers*** prominent composers/arrangers/performers and their contributions to the development of the selected context
* comparisons between prominent composers/performers of the context in the same era/period and other eras/periods of development
* influences upon prominent composers/arrangers/performers
* influential works, performances and/or recordings.

**Musical characteristics*** important and defining musical characteristics
* instrumentation/orchestration, instrumental/vocal techniques appropriate to the context
* stylistic/contextual characteristics and performance conventions
* use of context-appropriate notation and terminology.
 | **Context*** examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
* visual and aural analysis of representative works in the chosen context
* compare and contrast works from different stages of development
* similar works by other composers/arrangers/performers
* investigation of social, cultural, economic, historic, political, technological and musical influences.

**Composers/arrangers/performers*** prominent composers/arrangers/performers and their contributions to the development of the selected context
* comparisons between prominent composers/performers of the context in the same era/period and other eras/periods of development
* influences upon prominent composers/arrangers/performers
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**Musical characteristics*** important and defining musical characteristics
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* use of context-appropriate notation and terminology.
 | **Context*** examination of the main characteristics and features of the context/culture, genre/style or era/period selected for study
* visual and aural analysis of representative works in the chosen context
* at least two works must be studied, by different composers/arrangers/performers, representing different stages/styles of development in the selected context
* analysis of social, cultural, economic, historic, political, technological and musical influences.

**Composers/arrangers/performers*** identification of prominent composers/arrangers/performers and analysis of their contributions to the development of a style/genre and context over an appropriate range of eras/periods of development
* comparisons between prominent composers/arrangers/performers of the context in the same era/period and other eras/periods of development
* influences upon prominent composers/arrangers/performers
* influential works, performances and/or recordings.

**Musical characteristics*** identification and analysis of important and defining musical characteristics and compositional techniques
* instrumentation/orchestration, instrumental/vocal techniques appropriate to the context
* stylistic/contextual characteristics and performance conventions
* use of context-appropriate notation and terminology.
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 |

**PRACTICAL COMPONENT**

|  | **Unit 1**  | **Unit 2** | **Unit 3** | **Unit 4** |
| --- | --- | --- | --- | --- |
| Practical component | Practical component The practical component can be delivered in a different context to the written component. Delivery of the practical component can require individual tuition from an instrumental teacher or composition tutor/supervisor and will generally take place outside the allocated classroom time. The classroom teacher must be responsible for managing the delivery and assessment process of the practical component. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, instrumental teacher or composition tutor/supervisor, ensemble director and student to ensure appropriate standards and assessment requirements are met. Students can select one of three options to complete the practical component: * Performance
* Composition portfolio
* Production/Practical project.
 |
| Performance | PerformancePerformance assessment can be demonstrated as a soloist and/or as part of an ensemble and assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director. Students should be encouraged to participate in relevant ensembles and given regular performance opportunities to build confidence and prepare for performance assessments. The Practical component is worth 40% of the overall school-based assessment.**Prepared repertoire (15%)*** students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.

**Other performance activities** **(25%)**The remaining 25% is to be distributed between at least two of the following other performance activities:* **Technical work**
* skills and techniques appropriate to the chosen instrument/voice
* **Sight-reading**
* performing excerpts appropriate to the chosen instrument/voice
* **Improvisation**
* improvisation skills on chosen instrument
* **Ensemble**
* musical contribution
* rehearsal conventions
 | PerformancePerformance assessment can be demonstrated as a soloist and/or as part of an ensemble and assessment can be completed by the classroom teacher, instrumental teacher and/or ensemble director. Students should be encouraged to participate in relevant ensembles and given regular performance opportunities to build confidence and prepare for performance assessments. The Practical component is worth 40% of the overall school-based assessment.**Prepared repertoire (15%)*** students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.

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* improvisation skills on chosen instrument
* **Ensemble**
* musical contribution
* rehearsal conventions
 |
|  | * **Playing/singing by ear**
* performing a musical piece which has been learnt from a recording or performance
* imitating musical passages played by another musician
* **Playing/singing by memory**
* performing learnt repertoire from memory.
 | * **Playing/singing by ear**
* performing a musical piece which has been learnt from a recording or performance
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| Compositionportfolio | Composition portfolioComposition students can either be tutored by the classroom teacher, or an external tutor/supervisor. A timetable, program of work and assessment outline is to be agreed to by the classroom teacher, composition tutor/supervisor and student to ensure appropriate standards and assessment requirements are met. A composition portfolio should contain the following:* a minimum of two contrasting pieces with a combined minimum performance time of 8 minutes
* pieces of varying length and style, written for different instruments and instrumental combinations
* scores and/or recordings of all works as appropriate
* an overview of each composition outlining the inspiration and influences behind them and an explanation of the generation and development of ideas. Any non-original material should be acknowledged.
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* pieces of varying length and style, written for different instruments and instrumental combinations
* scores and/or recordings of all works as appropriate
* an overview of each composition outlining the inspiration and influences behind them and an explanation of the generation and development of ideas. Any non-original material should be acknowledged.
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 |
| Production/Practical project | Production/Practical projectThe production/practical project must be practically based. This could involve:* composing/arranging based on research
* a performance activity based on research
* a practical activity such as a musical theatre production, or project involving sound production and recording techniques.

If the project is to contain a written component, it cannot be purely research based and should include the following:* a number of essay type responses or single documentation of the topic selected
* analysis of a work or a selected number of works in the style of the topic/context selected for study. The analysis should be detailed and reflect an understanding of the information documented in the written section
* at least one composition/arrangement in the style/context selected for study or a performance based activity which reflects the research and written section of the project.
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