






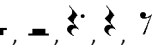

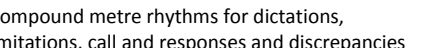
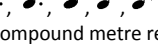
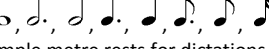
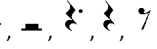


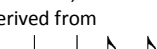



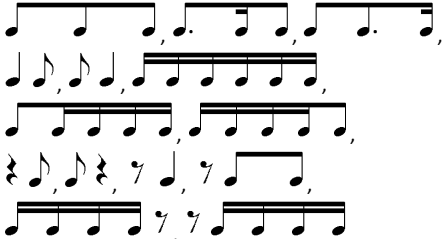
Music

Scope and sequence

General Year 11 and Year 12 course

AURAL AND THEORY









	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
Aural and theory	<p>Practical vocal exercises</p> <ul style="list-style-type: none"> sight-singing using examples based on the aural skills outlined in this unit. <p>Rhythm and duration</p> <ul style="list-style-type: none"> simple metres for dictations, imitations, call and responses and discrepancies $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or C 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 <ul style="list-style-type: none"> up to 4 bars rhythmic discrepancies <ul style="list-style-type: none"> rhythm (including time signature) <ul style="list-style-type: none"> at least one rhythmic discrepancy in a short musical example. <p>Pitch – melody, harmony and tonality</p> <ul style="list-style-type: none"> scales <ul style="list-style-type: none"> treble clef, ascending and descending C, F and G major pentatonic, C major major, major pentatonic intervals <ul style="list-style-type: none"> diatonic, melodic, ascending perfect unison, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8^{ve} melodic dictation <ul style="list-style-type: none"> up to 4 bars, treble clef, starting note and rhythm given <ul style="list-style-type: none"> C pentatonic, C major 	<p>Practical vocal exercises</p> <ul style="list-style-type: none"> sight-singing using examples based on the aural skills outlined in this unit. <p>Rhythm and duration</p> <ul style="list-style-type: none"> simple metres for dictations, imitations, call and responses and discrepancies $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or C 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 <ul style="list-style-type: none"> 4 bars rhythmic discrepancies <ul style="list-style-type: none"> rhythm (including time signature) <ul style="list-style-type: none"> at least one rhythmic discrepancy in a short musical example. <p>Pitch – melody, harmony and tonality</p> <ul style="list-style-type: none"> scales <ul style="list-style-type: none"> treble and bass clef, ascending and descending key signatures up to one flat and one sharp major, major pentatonic, minor pentatonic, natural minor 	<p>Practical vocal exercises</p> <ul style="list-style-type: none"> sight-singing using examples based on the aural skills outlined in this unit. <p>Rhythm and duration</p> <ul style="list-style-type: none"> simple metres for dictations, imitations, call and responses and discrepancies $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or C compound metres for dictations, imitations, call and responses and discrepancies $\frac{6}{8}$ 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  	<p>Practical vocal exercises</p> <ul style="list-style-type: none"> sight-singing using examples based on the aural skills outlined in this unit. <p>Rhythm and duration</p> <ul style="list-style-type: none"> simple metres for dictations, imitations, call and responses and discrepancies $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or C compound metres for dictations, imitations, call and responses and discrepancies $\frac{6}{8}, \frac{9}{8}, \frac{12}{8}$ 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 

	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
	<ul style="list-style-type: none"> pitch discrepancies <ul style="list-style-type: none"> at least one pitch discrepancy in a short musical example imitation and call and response <ul style="list-style-type: none"> up to 4 bars examples based on the aural skills outlined in this unit tonal qualities <ul style="list-style-type: none"> specific to scales listed chords <ul style="list-style-type: none"> in C major root position <ul style="list-style-type: none"> major: I, IV and V (tonic, sub-dominant and dominant) chord progressions <ul style="list-style-type: none"> up to 4 bars in C major Roman numerals and chord names where appropriate <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, IV and V chord names (as indicated in C tonalities) <ul style="list-style-type: none"> major: C, F and G. <p>Tempo</p> <ul style="list-style-type: none"> terminology/symbol for tempo (to be used in conjunction with context-specific terminology) <ul style="list-style-type: none"> fast (<i>allegro</i>), moderate (<i>moderato, andante</i>), slow (<i>adagio</i>). <p>Expressive elements</p> <ul style="list-style-type: none"> general dynamic descriptions terminology/symbol for dynamics <ul style="list-style-type: none"> soft/<i>piano</i> (<i>p</i>), loud/<i>forte</i> (<i>f</i>) terminology/symbol for changes in intensity of sound <ul style="list-style-type: none"> <i>decrescendo</i> (<i>decresc.</i>), <i>diminuendo</i> (<i>dim.</i>), <i>crescendo</i> (<i>cresc.</i>) terminology/symbol for articulations <ul style="list-style-type: none"> smooth and connected/<i>legato</i> (<i>slur</i>), short and detached/<i>staccato</i>. <p>Texture</p> <ul style="list-style-type: none"> unison/single line, homophonic/melody with accompaniment. 	<ul style="list-style-type: none"> intervals <ul style="list-style-type: none"> diatonic, melodic, ascending, from the tonic <ul style="list-style-type: none"> perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, minor 6th, major 6th, minor 7th, major 7th, perfect 8^{ve} melodic dictation <ul style="list-style-type: none"> 4 bars, in treble and bass clef, starting note and some rhythm given <ul style="list-style-type: none"> C, F and G pentatonic and C major pitch discrepancies <ul style="list-style-type: none"> at least one pitch discrepancy in a short musical example imitation and call and response <ul style="list-style-type: none"> up to 4 bars examples based on the aural skills outlined in this unit tonal qualities <ul style="list-style-type: none"> specific to scales listed modulation <ul style="list-style-type: none"> to the relative major or minor chords <ul style="list-style-type: none"> key signatures up to one sharp and one flat root position, triads/arpeggios <ul style="list-style-type: none"> major primary triads <ul style="list-style-type: none"> root position chord progressions <ul style="list-style-type: none"> up to 4 bars, key signatures up to one sharp and one flat Roman numerals and chord names where appropriate <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, IV and V minor: i, iv and V chord names (<i>as shown in C tonalities</i>) <ul style="list-style-type: none"> major: C, F and G minor: Am, Dm and E. <p>Tempo</p> <ul style="list-style-type: none"> terminology/symbol for tempo (to be used in conjunction with context specific terminology) <ul style="list-style-type: none"> fast (<i>allegro</i>), moderate (<i>moderato, andante</i>), slow (<i>adagio</i>.) 	<ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 4–8 bars rhythmic discrepancies <ul style="list-style-type: none"> rhythm (including time signature) at least two rhythmic discrepancies in a short musical example. <p>Pitch – melody, harmony and tonality</p> <ul style="list-style-type: none"> scales <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> diatonic, melodic and harmonic, ascending, within an octave <ul style="list-style-type: none"> major, minor, perfect melodic dictation <ul style="list-style-type: none"> 4–8 bars, in treble clef, starting note and rhythms may be given key signatures up to two sharps and two flats pitch discrepancies <ul style="list-style-type: none"> at least two pitch discrepancies in a short musical example tonal qualities <ul style="list-style-type: none"> specific to scales listed modulation <ul style="list-style-type: none"> to the relative major or minor to the dominant 	<ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> up to 8 bars rhythmic discrepancies <ul style="list-style-type: none"> rhythm (including time signature) at least two rhythmic discrepancies in a short musical example. <p>Pitch – melody, harmony and tonality</p> <ul style="list-style-type: none"> scales <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> diatonic, melodic, ascending and descending, within an octave <ul style="list-style-type: none"> major, minor, perfect melodic dictation <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> at least two pitch discrepancies in a short musical example

	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
	<p>Form/structure</p> <ul style="list-style-type: none"> forms to be studied appropriate to selected context <ul style="list-style-type: none"> binary/AB, ternary/ABA, AABA (popular song form) signs/symbols <ul style="list-style-type: none"> bar line, double bar lines, final bar line, repeat signs pause, coda compositional devices <ul style="list-style-type: none"> pedal. <p>Timbre</p> <p>Instruments</p> <ul style="list-style-type: none"> identification and description of tonal qualities <ul style="list-style-type: none"> string <ul style="list-style-type: none"> violin, double bass percussion <ul style="list-style-type: none"> auxiliary percussion snare drum, bass drum, crash cymbals, suspended cymbals guitar <ul style="list-style-type: none"> acoustic guitar, electric guitar, electric bass guitar keyboard <ul style="list-style-type: none"> piano, electronic piano, synthesiser voice <ul style="list-style-type: none"> female (soprano, alto), male (tenor, bass) didgeridoo, claves/clapping sticks solo, group/ensemble. 	<p>Expressive elements</p> <ul style="list-style-type: none"> general dynamic descriptions terminology/symbol for dynamics <ul style="list-style-type: none"> very soft/<i>pianissimo</i> (<i>pp</i>), soft/<i>piano</i> (<i>p</i>), loud/<i>forte</i> (<i>f</i>), very loud/<i>fortissimo</i> (<i>ff</i>) terminology/symbol for changes in intensity of sound <ul style="list-style-type: none"> <i>decrescendo</i> (<i>decresc.</i>), <i>diminuendo</i> (<i>dim.</i>), <i>crescendo</i> (<i>cresc.</i>) terminology/symbol for articulations <ul style="list-style-type: none"> smooth and connected/<i>legato</i>, short and detached/<i>staccato</i>, accent. <p>Texture</p> <ul style="list-style-type: none"> unison/single line, homophonic/melody with accompaniment. <p>Form/structure</p> <ul style="list-style-type: none"> forms to be studied appropriate to selected context <ul style="list-style-type: none"> binary/AB, ternary/ABA, AABA (popular song form) signs/symbols <ul style="list-style-type: none"> bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars pause, <i>fine</i>, <i>coda</i>, <i>D.C. al fine</i>, <i>D.C. al coda</i> compositional devices <ul style="list-style-type: none"> pedal ostinato/riff. <p>Timbre</p> <p>Instruments</p> <ul style="list-style-type: none"> identification and description of tonal qualities <ul style="list-style-type: none"> string <ul style="list-style-type: none"> violin, double bass woodwind <ul style="list-style-type: none"> flute, clarinet, saxophone (alto) brass <ul style="list-style-type: none"> trumpet, trombone percussion <ul style="list-style-type: none"> timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine guitar <ul style="list-style-type: none"> acoustic guitar, electric guitar, electric bass guitar keyboard <ul style="list-style-type: none"> piano, electronic piano, synthesiser 	<ul style="list-style-type: none"> chords <ul style="list-style-type: none"> key signatures up to two sharps and two flats root position <ul style="list-style-type: none"> major, minor, dominant 7th primary triads chord progressions <ul style="list-style-type: none"> up to 4 bars, key signatures up to two sharps and two flats in major keys only Roman numerals and chord names where appropriate <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, IV, V, V⁷ and vi minor: i, iv, V and V⁷ chord names (as shown in C tonalities) <ul style="list-style-type: none"> major: C, F, G, G⁷ and Am minor: Am, Dm, E and E⁷. <p>Tempo</p> <ul style="list-style-type: none"> terminology/symbol for tempo (to be used in conjunction with context specific terminology) <ul style="list-style-type: none"> fast (<i>allegro</i>), moderate (<i>moderato</i>, <i>andante</i>), slow (<i>adagio</i>). <p>Expressive elements</p> <ul style="list-style-type: none"> terminology/symbol for dynamics <ul style="list-style-type: none"> very soft/<i>pianissimo</i> (<i>pp</i>), soft/<i>piano</i> (<i>p</i>), moderately soft/<i>mezzo piano</i> (<i>mp</i>), moderately loud/<i>mezzo forte</i> (<i>mf</i>), loud/<i>forte</i> (<i>f</i>), very loud/<i>fortissimo</i> (<i>ff</i>) terminology/symbol for changes in intensity of sound <ul style="list-style-type: none"> <i>decrescendo</i> (<i>decresc.</i>), <i>diminuendo</i> (<i>dim.</i>), <i>crescendo</i> (<i>cresc.</i>) terminology/symbol for articulations <ul style="list-style-type: none"> smooth and connected/<i>legato</i>, short and detached/<i>staccato</i>, accent, strong, sudden accent/<i>sforzando</i> (<i>sfz</i>). <p>Texture</p> <ul style="list-style-type: none"> unison/single line, homophonic/melody with accompaniment, canon, polyphonic, multi-voice. <p>Form/structure</p> <ul style="list-style-type: none"> forms as listed below to be studied as appropriate to selected context <ul style="list-style-type: none"> binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA or theme and variations 	<ul style="list-style-type: none"> tonal qualities <ul style="list-style-type: none"> specific to scales listed modulation <ul style="list-style-type: none"> to the relative major or minor to the dominant chords <ul style="list-style-type: none"> key signatures up to two sharps and two flats in major and minor keys root position <ul style="list-style-type: none"> major, minor, diminished, augmented, dominant 7th primary triads <ul style="list-style-type: none"> root position secondary triads <ul style="list-style-type: none"> root position ii and vi in major keys chord progressions <ul style="list-style-type: none"> 4–8 bars, key signatures up to two sharps and flats Roman numerals and chord names where appropriate <ul style="list-style-type: none"> Roman numerals <ul style="list-style-type: none"> major: I, ii, IV, V, V⁷ and vi minor: i, iv, V, V⁷ and VI chord names (as shown in C tonalities) <ul style="list-style-type: none"> major: C, F, G, G⁷ and Am minor: Am, Dm, E, E⁷ and F cadences as appropriate to context <ul style="list-style-type: none"> perfect (V–I), plagal (IV–I), interrupted (V–vi), imperfect (I–V). <p>Tempo</p> <ul style="list-style-type: none"> terminology/symbol for tempo (to be used in conjunction with context specific terminology) <ul style="list-style-type: none"> fast (<i>allegro</i>), moderate (<i>moderato</i>, <i>andante</i>), slow (<i>adagio</i>) devices for altering tempo <ul style="list-style-type: none"> pause, <i>rubato</i>, <i>ritardando</i>/<i>rallentando</i>, <i>ritenuto</i>, <i>accelerando</i>, <i>a tempo</i>. <p>Expressive elements</p> <ul style="list-style-type: none"> terminology/symbol for dynamics <ul style="list-style-type: none"> very soft/<i>pianissimo</i> (<i>pp</i>), soft/<i>piano</i> (<i>p</i>), moderately soft/<i>mezzo piano</i> (<i>mp</i>), moderately loud/<i>mezzo forte</i> (<i>mf</i>), loud/<i>forte</i> (<i>f</i>), very loud/<i>fortissimo</i> (<i>ff</i>) terminology/symbol for changes in intensity of sound <ul style="list-style-type: none"> <i>decrescendo</i> (<i>decresc.</i>), <i>diminuendo</i> (<i>dim.</i>), <i>crescendo</i> (<i>cresc.</i>)

	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
		<ul style="list-style-type: none"> ▪ voice <ul style="list-style-type: none"> ◦ female (soprano, alto), male (tenor, bass). ▪ didgeridoo, claves/clapping sticks ▪ solo, group/ensemble. 	<ul style="list-style-type: none"> • signs/symbols <ul style="list-style-type: none"> ▪ bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars ▪ pause, <i>fine</i>, <i>coda</i>, <i>D.C al fine</i>, <i>D.C. al coda</i>, <i>dal segno</i> • compositional devices <ul style="list-style-type: none"> ▪ pedal ▪ ostinato/riff ▪ sequence. <p>Timbre Instruments</p> <ul style="list-style-type: none"> • identification and description of tonal qualities <ul style="list-style-type: none"> ▪ string <ul style="list-style-type: none"> ◦ violin, viola, cello, double bass ▪ woodwind <ul style="list-style-type: none"> ◦ flute, clarinet, saxophone (alto and tenor) ▪ brass <ul style="list-style-type: none"> ◦ trumpet, trombone, tuba ▪ percussion <ul style="list-style-type: none"> ◦ timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit ▪ guitar <ul style="list-style-type: none"> ◦ acoustic guitar, electric guitar, electric bass guitar ▪ keyboard <ul style="list-style-type: none"> ◦ piano, electronic piano, synthesiser ▪ voice <ul style="list-style-type: none"> ◦ female (soprano, alto), male (tenor, bass). ▪ didgeridoo, claves/clapping sticks ▪ solo, group/ensemble. 	<ul style="list-style-type: none"> • terminology/symbol for articulations <ul style="list-style-type: none"> ▪ smooth and connected/<i>legato</i>, short and detached/<i>staccato</i>, accent, strong, sudden accent/<i>sforzando</i> (<i>sfz</i>). <p>Texture</p> <ul style="list-style-type: none"> • unison/single line, homophonic/melody with accompaniment, canon, polyphonic/multi-voice. <p>Form/structure</p> <ul style="list-style-type: none"> • forms as listed below to be studied as appropriate to selected context <ul style="list-style-type: none"> ▪ binary/AB, ternary/ABA, AABA (popular song form), rondo/ABACA, theme and variations, 12 bar blues • Signs/symbols <ul style="list-style-type: none"> ▪ bar line, double bar lines, final bar line, repeat signs, 1st and 2nd time bars ▪ pause, <i>fine</i>, <i>coda</i>, <i>D.C al fine</i>, <i>D.C. al coda</i>, <i>dal segno</i> • compositional devices <ul style="list-style-type: none"> ▪ pedal ▪ ostinato/riff ▪ sequence ▪ call and response ▪ imitation. <p>Timbre Instruments</p> <ul style="list-style-type: none"> • identification and description of tonal qualities <ul style="list-style-type: none"> ▪ string <ul style="list-style-type: none"> ◦ violin, viola, cello, double bass, harp ▪ woodwind <ul style="list-style-type: none"> ◦ flute, clarinet, saxophone (alto and tenor), bassoon ▪ brass <ul style="list-style-type: none"> ◦ trumpet, French horn, trombone, tuba ▪ percussion <ul style="list-style-type: none"> ◦ timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit ▪ guitar <ul style="list-style-type: none"> ◦ acoustic guitar, electric guitar, electric bass guitar ▪ keyboard <ul style="list-style-type: none"> ◦ piano, electronic piano, synthesiser ▪ voice <ul style="list-style-type: none"> ◦ female (soprano, alto), male (tenor, bass) ▪ didgeridoo, claves/clapping sticks ▪ solo, group/ensemble.

	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
	<p>Aural and visual analysis</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Additional theory</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> treble and bass clef, ascending and descending <ul style="list-style-type: none"> 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 <i>sol-fa</i> names keyboard layout intervals <ul style="list-style-type: none"> treble and bass clef, diatonic-based on scales stipulated, within an octave, ascending and descending, from the tonic <ul style="list-style-type: none"> 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 8^{ve} chords/chord progressions/chord analysis <ul style="list-style-type: none"> in C, F and G major treble and bass clef root position (block) and <i>arpeggios</i> (broken) <ul style="list-style-type: none"> major triads major primary triads <ul style="list-style-type: none"> root position 	<p>Aural and visual analysis</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Additional theory</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> sharps, flats, naturals scales <ul style="list-style-type: none"> treble clef, ascending and descending, keys up to two sharps and two flats <ul style="list-style-type: none"> major pentatonic, major, minor pentatonic, natural minor scale structure and patterns scale degree numbers and/or <i>sol-fa</i> names keyboard layout intervals <ul style="list-style-type: none"> 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 8^{ve} 	<p>Aural and visual analysis</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Additional theory</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> sharps, flats, naturals scales <ul style="list-style-type: none"> treble and bass clef, ascending and descending, key signatures up to three sharps and three flats <ul style="list-style-type: none"> major pentatonic, major, natural minor, minor pentatonic, harmonic minor scale structure and patterns scale degree numbers and/or <i>sol-fa</i> names intervals <ul style="list-style-type: none"> treble and bass clef, diatonic, key signatures up to and including three sharps and three flats, ascending and descending within an octave <ul style="list-style-type: none"> major, minor, perfect 	<p>Aural and visual analysis</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Additional theory</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> sharps, flats, naturals enharmonic note equivalents scales <ul style="list-style-type: none"> treble and bass clef, ascending and descending, keys up to four sharps and four flats <ul style="list-style-type: none"> major pentatonic, major, natural minor, minor pentatonic, harmonic minor, melodic minor, blues, chromatic modes <ul style="list-style-type: none"> treble and bass clef, ascending and descending <ul style="list-style-type: none"> ionian (major), dorian, mixolydian, aeolian (natural minor) scale structure and patterns scale degree numbers and/or <i>sol-fa</i> names all technical names of the scale degrees

	GENERIC	GENERIC	GENERIC	GENERIC
	Unit 1	Unit 2	Unit 3	Unit 4
	<ul style="list-style-type: none"> accents, articulations and ornamentations  timbre <ul style="list-style-type: none"> instrument <ul style="list-style-type: none"> identification, purpose, physical features where it is used how it is played description of tonal qualities playing techniques. 	<ul style="list-style-type: none"> chords/chord progressions/chord analysis <ul style="list-style-type: none"> major key signatures up to two sharps and two flats treble and bass clef root position (block) and arpeggios (broken) <ul style="list-style-type: none"> major, minor, dominant 7th primary triads <ul style="list-style-type: none"> root position accents, articulations and ornamentations   timbre <ul style="list-style-type: none"> instrument <ul style="list-style-type: none"> identification, purpose, physical features where it is used how it is played description of tonal qualities playing techniques. 	<ul style="list-style-type: none"> chords/chord progressions/chord analysis <ul style="list-style-type: none"> major and minor key signatures up to three sharps and three flats treble and bass clef root position (block) and arpeggios (broken) <ul style="list-style-type: none"> major, minor, diminished, dominant 7th primary triads <ul style="list-style-type: none"> root position and first inversion secondary triads <ul style="list-style-type: none"> root position and first inversion <ul style="list-style-type: none"> chord vi in major keys accents, articulations and ornamentations   timbre <ul style="list-style-type: none"> instrument <ul style="list-style-type: none"> identification, purpose, physical features where it is used how it is played description of tonal qualities playing techniques. 	<ul style="list-style-type: none"> intervals <ul style="list-style-type: none"> treble and bass clef, diatonic, key signatures up to and including four flats and four sharps, within an octave, ascending and descending <ul style="list-style-type: none"> major, minor, perfect chords/chord progressions/chord analysis <ul style="list-style-type: none"> major and minor key signatures up to four sharps and four flats treble and bass clef root position (block) and arpeggios (broken) <ul style="list-style-type: none"> major triad, minor triad, dominant 7th, diminished, augmented primary triads <ul style="list-style-type: none"> root position, first inversion and second inversion secondary triads <ul style="list-style-type: none"> root position, first inversion and second inversion <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> perfect, plagal, interrupted, imperfect accents, articulations and ornamentations    timbre <ul style="list-style-type: none"> instrument <ul style="list-style-type: none"> 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	<p>Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.</p> <p>Melody writing</p> <ul style="list-style-type: none"> 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. <p>Arranging</p> <ul style="list-style-type: none"> arranging and transposing using treble and bass clef identifying, analysing and realising instrumental devices and techniques. <p>Form-based compositions</p> <ul style="list-style-type: none"> 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. 	<p>Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.</p> <p>Melody writing</p> <ul style="list-style-type: none"> 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. <p>Harmonisation</p> <ul style="list-style-type: none"> harmonising a melody using primary triads analysing a given score up to four instruments/parts. <p>Accompaniment writing</p> <ul style="list-style-type: none"> identifying and analysing different accompaniment styles creating an appropriate accompaniment pattern for a given or original melody. <p>Arranging</p> <ul style="list-style-type: none"> 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. <p>Form-based compositions</p> <ul style="list-style-type: none"> 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. 	<p>Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.</p> <p>Melody writing</p> <ul style="list-style-type: none"> from a given motif for a given rhythmic pattern for a given chord structure for given or original lyrics. <p>Harmonisation</p> <ul style="list-style-type: none"> harmonising given melodies using root position and first inversion chords analysing a given score comprised of up to four instruments/parts. <p>Accompaniment writing</p> <ul style="list-style-type: none"> identifying and analysing different accompaniment styles creating an appropriate accompaniment pattern for a given or original melody. <p>Arranging</p> <ul style="list-style-type: none"> arranging and transposing using treble and bass clef and B flat instruments 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. <p>Form-based compositions</p> <ul style="list-style-type: none"> 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. 	<p>Compositions and arrangements based on the chosen style, encompassing the elements of music as specified in the Theory content.</p> <p>Melody writing</p> <ul style="list-style-type: none"> 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. <p>Harmonisation</p> <ul style="list-style-type: none"> 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. <p>Accompaniment writing</p> <ul style="list-style-type: none"> 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. <p>Arranging</p> <ul style="list-style-type: none"> 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. <p>Form-based compositions</p> <ul style="list-style-type: none"> 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	<p>Context</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Composers/arrangers/performers</p> <ul style="list-style-type: none"> 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. <p>Musical characteristics</p> <ul style="list-style-type: none"> 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. 	<p>Context</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Composers/arrangers/performers</p> <ul style="list-style-type: none"> 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. <p>Musical characteristics</p> <ul style="list-style-type: none"> 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. 	<p>Context</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Composers/arrangers/performers</p> <ul style="list-style-type: none"> 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. <p>Musical characteristics</p> <ul style="list-style-type: none"> 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. 	<p>Context</p> <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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. <p>Composers/arrangers/performers</p> <ul style="list-style-type: none"> 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. <p>Musical characteristics</p> <ul style="list-style-type: none"> 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.

PRACTICAL COMPONENT

	Unit 1	Unit 2	Unit 3	Unit 4
Practical component	<p>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:</p> <ul style="list-style-type: none"> • Performance • Composition portfolio • Production/Practical project. 			
Performance	<p>Performance Performance 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.</p> <p>Prepared repertoire (15%)</p> <ul style="list-style-type: none"> • students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire. <p>Other performance activities (25%) The remaining 25% is to be distributed between at least two of the following other performance activities:</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> ▪ skills and techniques appropriate to the chosen instrument/voice • Sight-reading <ul style="list-style-type: none"> ▪ performing excerpts appropriate to the chosen instrument/voice • Improvisation <ul style="list-style-type: none"> ▪ improvisation skills on chosen instrument • Ensemble <ul style="list-style-type: none"> ▪ musical contribution ▪ rehearsal conventions 	<p>Performance Performance 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.</p> <p>Prepared repertoire (15%)</p> <ul style="list-style-type: none"> • students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire. <p>Other performance activities (25%) The remaining 25% is to be distributed between at least two of the following other performance activities:</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> ▪ skills and techniques appropriate to the chosen instrument/voice • Sight-reading <ul style="list-style-type: none"> ▪ performing excerpts appropriate to the chosen instrument/voice • Improvisation <ul style="list-style-type: none"> ▪ improvisation skills on chosen instrument • Ensemble <ul style="list-style-type: none"> ▪ musical contribution ▪ rehearsal conventions 	<p>Performance Performance 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.</p> <p>Prepared repertoire (20%)</p> <ul style="list-style-type: none"> • students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire. <p>Other performance activities (20%) The remaining 20% is to be distributed between at least two of the following other performance activities:</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> ▪ skills and techniques appropriate to the chosen instrument/voice • Sight-reading <ul style="list-style-type: none"> ▪ performing excerpts appropriate to the chosen instrument/voice • Improvisation <ul style="list-style-type: none"> ▪ improvisation skills on chosen instrument • Ensemble <ul style="list-style-type: none"> ▪ musical contribution ▪ rehearsal conventions 	<p>Performance Performance 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.</p> <p>Prepared repertoire (20%)</p> <ul style="list-style-type: none"> • students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire. <p>Other performance activities (20%) The remaining 20% is to be distributed between at least two of the following other performance activities:</p> <ul style="list-style-type: none"> • Technical work <ul style="list-style-type: none"> ▪ skills and techniques appropriate to the chosen instrument/voice • Sight-reading <ul style="list-style-type: none"> ▪ performing excerpts appropriate to the chosen instrument/voice • Improvisation <ul style="list-style-type: none"> ▪ improvisation skills on chosen instrument • Ensemble <ul style="list-style-type: none"> ▪ musical contribution ▪ rehearsal conventions

	Unit 1	Unit 2	Unit 3	Unit 4
	<ul style="list-style-type: none"> • Playing/singing by ear <ul style="list-style-type: none"> ▪ performing a musical piece which has been learnt from a recording or performance ▪ imitating musical passages played by another musician • Playing/singing by memory <ul style="list-style-type: none"> ▪ performing learnt repertoire from memory. 	<ul style="list-style-type: none"> • Playing/singing by ear <ul style="list-style-type: none"> ▪ performing a musical piece which has been learnt from a recording or performance ▪ imitating musical passages played by another musician • Playing/singing by memory <ul style="list-style-type: none"> ▪ performing learnt repertoire from memory. 	<ul style="list-style-type: none"> • Playing/singing by ear <ul style="list-style-type: none"> ▪ performing a musical piece which has been learnt from a recording or performance ▪ imitating musical passages played by another musician • Playing/singing by memory <ul style="list-style-type: none"> ▪ performing learnt repertoire from memory. 	<ul style="list-style-type: none"> • Playing/singing by ear <ul style="list-style-type: none"> ▪ performing a musical piece which has been learnt from a recording or performance ▪ imitating musical passages played by another musician • Playing/singing by memory <ul style="list-style-type: none"> ▪ performing learnt repertoire from memory.
Composition portfolio	<p>Composition portfolio Composition 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.</p> <p>A composition portfolio should contain the following:</p> <ul style="list-style-type: none"> • 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. 	<p>Composition portfolio Composition 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.</p> <p>A composition portfolio should contain the following:</p> <ul style="list-style-type: none"> • 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. 	<p>Composition portfolio Composition 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.</p> <p>A composition portfolio should contain the following:</p> <ul style="list-style-type: none"> • a minimum of two contrasting pieces with a combined minimum performance time of 10 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. 	<p>Composition portfolio Composition 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.</p> <p>A composition portfolio should contain the following:</p> <ul style="list-style-type: none"> • a minimum of two contrasting pieces with a combined minimum performance time of 10 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.

	Unit 1	Unit 2	Unit 3	Unit 4
Production/ Practical project	<p>Production/Practical project The production/practical project must be practically based. This could involve:</p> <ul style="list-style-type: none"> • 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. <p>If the project is to contain a written component, it cannot be purely research based and should include the following:</p> <ul style="list-style-type: none"> • 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. 	<p>Production/Practical project The production/practical project must be practically based. This could involve:</p> <ul style="list-style-type: none"> • 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. <p>If the project is to contain a written component, it cannot be purely research based and should include the following:</p> <ul style="list-style-type: none"> • 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. 	<p>Production/Practical project The production/practical project must be practically based. This could involve:</p> <ul style="list-style-type: none"> • 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. <p>If the project is to contain a written component, it cannot be purely research based and should include the following:</p> <ul style="list-style-type: none"> • 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. 	<p>Production/Practical project The production/practical project must be practically based. This could involve:</p> <ul style="list-style-type: none"> • 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. <p>If the project is to contain a written component, it cannot be purely research based and should include the following:</p> <ul style="list-style-type: none"> • 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.