**Music**

**Scope and sequence**

**General Year 11 and Year 12 course**

2013/32599v5

**AURAL AND THEORY**

|  | **GENERIC** | **GENERIC** | **GENERIC** | **GENERIC** |
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| **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   ,, 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   ,,, |

|  | **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 |

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| **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. |

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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**

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|  | **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** |
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| 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 * 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 * 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. | **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. |

**PRACTICAL COMPONENT**

|  | **Unit 1** | **Unit 2** | **Unit 3** | **Unit 4** |
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| 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 | 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.  **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 | 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.  **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 | 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.  **Prepared repertoire (20%)**   * students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.   **Other performance activities** **(20%)** The remaining 20% 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 | 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.  **Prepared repertoire (20%)**   * students will perform with technical skills and stylistic interpretation appropriate to the selected repertoire.   **Other performance activities** **(20%)** The remaining 20% 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 |
|  | * **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 * 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 * 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 * imitating musical passages played by another musician * **Playing/singing by memory** * performing learnt repertoire from memory. |
| Composition  portfolio | 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.  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. | 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.  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. | 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.  A composition portfolio should contain the following:   * 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. | 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.  A composition portfolio should contain the following:   * 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. |
| Production/  Practical project | Production/Practical project The 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. | Production/Practical project The 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. | Production/Practical project The 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. | Production/Practical project The 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. |