

YEAR 10 MUSIC CURRICULUM PROGRESSION OVERVIEW

Subject Curriculum Intent: At Eggescliffe we have very high expectations of our young musicians, but are extremely committed to their progress - and this is reflected in our curriculum approach. Timetabled lessons are very much focused on exam preparation. Students have a weekly 1:1 meeting with their teacher to progress their composition coursework outside of class time, as we find that a very effective way of offering the kind of focused advice required to enable students to progress their work in a very individual fashion. Similarly, in performance work, we coordinate across the dept. with instrument/singing teachers and make considerable use of our in-house piano accompanist and performance specialist. The exam consists of 4 units (popular music, film music, music for ensemble, and musical forms and devices) with two set works (Africa by Toto and Badinerie by Bach)

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	Fundamental skills/ Popular Music	Popular Music	Film Music	Film Music	Music for ensemble	Formal Assessment and response
Core Knowledge	EXAM PREP. Fundamental theoretical knowledge – intervals, scales, chords, chords within a key. Listening skills – introduction to popular music listening. Set work – basic introduction to Africa by Toto. COMPOSITION – ‘inspiration pieces’ and initial high-quality idea. PERFORMANCE – initial assessment of skills PERFORMANCE	EXAM PREP. Developing listening skills – learning what the musical features of popular music are and how to recognise them in a listening exam. Set work – Introduction, verse and chorus of Africa by Toto COMPOSITION – creating a high-quality initial idea and learning how to then develop that idea to create the first section of a piece.	EXAM PREP. Developing listening skills – using the DR SMITH technique to structure listening. Students learn how to focus on basic musical features first, followed by musical devices. Extended writing – learning how to structure a 10 mark response using examples of good practice. COMPOSITION -	EXAM PREP. – Vocabulary A strong focus on vocabulary linked to ongoing work on film music and the forthcoming mock exam. Extended writing – work on the tricky 10 mark question continues. COMPOSITION – the focus is on developing musical ideas, a key aspect of the mark scheme. Examples of	EXAM PREP – Musical for ensemble Introduction to the set work Badinerie by Bach. Learning how to score read, tackling clefs, harmonic analysis. Recap of fundamental theory from Autumn Term 1 is necessary to inform this work. COMPOSITION – continued 1:1 support to complete the composition.	EXAM PREP. – students respond to their Year 10 exam. Areas of improvement are identified and class teaching is tailored to address improvements for each student. COMPOSITION – The piece is marked for progress against the mark scheme and students can then respond to areas for improvement. PERFORMANCE – A formal performance is

	All students undertake an initial performance assessment.	PERFORMANCE Students work 1:1 with staff on their focused performance piece as well as taking opportunities to work within an ensemble.	Students learn how to structure their piece and place their initial ideas within that structure. PERFORMANCE – 1 st formal performance assessment takes place this term	good practice are modelled. PERFORMANCE – continued 1:1 support to progress performance skills informed by the results of the 1 st formal assessment.	PERFORMANCE – mini assessed performances help students to prepare for their formal performance at the end of the year.	recorded. The performance is marked as if it were a final submission against the mark scheme. Feedback is passed to instrumental/singing teachers as well as informing work in lesson time.
Why this learning now?	It is essential to recap crucial knowledge such as intervals, scales and chords, to then be able to quickly advance that knowledge and apply it to analysis of the set work and indeed composition work. In Composition we value a highly individual approach where students outline their compositional intentions with reference to 3 existing professional compositions. This serves to articulate to the teacher the style, genre, and musical qualities they	We choose to focus on the popular music unit first because it has the least musical notation in the exam-style questions and popular music has repetitive musical features that are easier for students to identify.	As with Popular Music, film music is more accessible for most students that the more 'classical' based music featured in the other two units. Furthermore, the 10 mark unstructured question is always the biggest challenge for students in the exam.	Continued work on the tricky film music question is necessary. It takes time for students to embed skills. Popular Music and Film Music form the basis of the Year 10 exam, so it is important that students are given a sustained period of time to learn how to access these questions. A big focus this half term on vocabulary is very helpful. Students sometimes use non-subject specific vocabulary in the 10 mark question and this	We look at the Bach set work twice across the two years. It is a challenging piece of music at GCSE level. Considerable theoretical knowledge is required to access the score. Therefore we take an initial look at the Bach at this stage, with one section focused on for the mock exam. We then revisit it for a 2 nd time in Year 11.	This half term is very much focused on formal assessment and then feedback and learning. We adopt a very individualised approach to our teaching generally, and certainly when it comes to feedback and actions

				is addressed at this point.		
Assessment Opportunities:	Students receive considerable 1:1 feedback on performance and composition coursework – often verbal but very focused on progress.	Students continue to receive considerable 1:1 feedback on coursework with a more formal performance assessment this half term. Exam style questions are undertaken in class to give an early indication of exam performance. Recall questions are a feature of most lessons.	Students received numerous marked 10 mark responses on the film music topic. Areas for improvement are made clear and suggestions given. Ongoing recall tasks and ear training tests. Ongoing feedback from staff on performance and composition work.	Students receive more formal marking using the examiners holistic mark scheme. Focus is placed on the top band criteria and how to access that. Ongoing recall tasks and ear training tests. Ongoing feedback from staff on performance and composition work.	Students undertake numerous 'mini' exam-style assessments in preparation for the mock exam. Students undertake score reading assessments. Ongoing recall tasks and ear training tests. Ongoing feedback from staff on performance and composition work.	Mock exam and mock performance exam with considerable feedback given. Composition marked for progress and feedback given.
Learning at Home	Students have a number of short, weekly routine tasks that ensure that habitual skills are being developed in preparation for the final exam and to progress coursework. These include teroia.com ear training (10/10 activity), online vocabulary tests, ear training and exam style listening questions, and performance and composition progress.					
Key Vocabulary	Intervals, scales, keys, chords within a key, modulation.	Ostinato (riff), intro, verse, chorus, pedal, parallel harmony	Dynamics, Rhythm, Sonority (timbre), Structure, Musical Devices, Instruments, Tonality, Harmony	Sequence, Syncopation, Diminution, Augmentation, Conjunct, Disjunct	Treble, Alto, Bass, Chord, inversion, figured bass	n/a

Spiritual, Moral, Social and Cultural concepts covered	<p>Music is a highly creative and inclusive subject at Egglescliffe. Music extends way beyond the classroom, linking with instrument and singing lessons, and extra-curricular ensembles; the Music Dept. at Egglescliffe is a highly inclusive, welcoming, and respectful environment where students know they are able to express themselves creatively without judgement. Culturally students encounter a wide range of music from different eras and cultures and learn to understand that modern popular western music is only one musical style and genre amongst many, not just across the world but within the UK both now and historically. Set works of Africa and Bach offer insight into very different musical cultures.</p>
Links to careers and the world of work	<p>Students study very successful professional compositions, including music that is used regularly in advertisements, television and film. Students learn that composing music and performing music is a very real profession that is highly connected with the world of multi-media and is a global industry. Students watch musical performances by a range of professional artists and composers from a wide range of genres which enhances their understanding of the world of professional musical making and the opportunities that lie in the wider world beyond the North-East of England. Studying Film Music offers an insight into the way in which music is almost ever present in the modern multi-media driven world.</p>

YEAR 11 MUSIC CURRICULUM PROGRESSION OVERVIEW

Subject Curriculum Intent: At Eggescliffe we have very high expectations of our young musicians, but are extremely committed to their progress - and this is reflected in our curriculum approach. Timetabled lessons are very much focused on exam preparation. Students have a weekly 1:1 meeting with their teacher to progress their composition coursework outside of class time, as we find that a very effective way of offering the kind of focused advice required to enable students to progress their work in a very individual fashion. Similarly, in performance work, we coordinate across the dept. with instrument/singing teachers and make considerable use of our in-house piano accompanist and performance specialist. The exam consists of 4 units (popular music, film music, music for ensemble, and musical forms and devices) with two set works (Africa by Toto and Badinerie by Bach)

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1	Summer Term 2
Topic	Revisiting Popular Music & Film/ Mock exam 1	Music for Ensemble / revisiting Bach	Music for ensemble/ Musical forms and devices	Musical forms and devices/ revision	Examination and coursework submission	Final examination
Core Knowledge	<p>EXAM PREP. - A more in-depth look at Africa by Toto, including comparing and contrasting the different structural sections.</p> <p>Revisiting the 10-mark film music question with a focus on the holistic mark scheme and how to achieve the top band.</p> <p>PERFORMANCE – students prepare for a second recorded</p>	<p>EXAM PREP. - The Music for Ensemble questions feature more musical notation. Therefore there is a lot of focus on note reading, melodic and rhythmic dictation, and more complex musical devices.</p> <p>We take a further look at the Bach set work ensuring that the more complex harmony is studied in depth and that students</p>	<p>EXAM PREP. - Both of these units are assessed with very musically detailed questions. The focus is on classical/romantic music and the way in which the music is organised both structurally and in dialogue between different instruments of the ensemble.</p> <p>COMPOSITION – students now learn how to structure their initial ideas following</p>	<p>EXAM PREP - Students need to recognise a wide range of music devices such as pedal, ostinato, sequence, syncopation, melodic movement, triplets, dotted notes, harmonic changes, structural repetition, and so on.</p> <p>The focus this half term is ensuring that each musical device is studied, revisited and then recapped numerous times to</p>	<p>EXAM PREP. – students are focused on revision, exam technique, and undertaking as many ‘practice’ listening papers as possible. Good exam technique is very important at this stage.</p> <p>COMPOSITION – students submit their ‘exam brief’ composition at the start of summer term.</p>	<p>Final examination</p> <p>Any remaining contact time is focused on revision and exam technique.</p>

	<p>performance assessment with 1:1 support from instrument/singing teachers and classroom staff</p>	<p>undertake lots of modelled questions.</p> <p>COMPOSITION - Students are introduced to the exam board 'briefs' and staff model what a response to each would look like. Students plan out their composition using inspiration pieces as with their free composition. They then compose their initial quality ideas.</p> <p>PERFORMANCE – students record their 2nd assessed performance. Detailed feedback is given and fed back to associated instrumental/singing staff.</p>	<p>the same process as with their free composition.</p> <p>PERFORMANCE - Students now focus on their remaining performance (they will have completed either their ensemble or solo performance by this stage)</p>	<p>ensure familiarity under the pressure of exam conditions.</p> <p>COMPOSITION – students now focus on developing their musical ideas, which is a key aspect of the mark scheme.</p> <p>PERFORMANCE – students finalise their performance ready for final recording. Lots of 1:1 support is given.</p>	<p>PERFORMANCE – students record their final performance at the start of summer term.</p>	
Why this learning now?	<p>We begin Year 11 by revisiting a large amount of learning undertaken in Y10. The music exam is very much a skills-based exam, and therefore</p>	<p>The Music for Ensemble questions are more musically challenging, often prefaced by an outline score in musical notation. The</p>	<p>It is necessary for all students to build the notation and aural perception skills required to approach these two units. Throughout Year 10</p>	<p>This work 'builds up' to the exam, with a large focus on working under pressure. The music exam moves quickly and students have to make quick</p>	<p>The focus on exam technique and revision is understandable on the run up to the final exam.</p>	

	skills need to be developed with some sense of continuity and revisited in order to embed them fully.	questions often rely on high level aural perception. Developing these skills has been a focus of home-learning throughout the GCSE course.	and up to this point home learning has been designed to develop exactly these skills.	decisions while continuing to listen for other answers within the music. Familiarity with questioning style and musical devices is key to success.		
Assessment Opportunities:	Students undertake a number of mock exam style questions in preparation for the first mock exam of Year 11. Performance assessments and composition assessments are ongoing. The mock exam is a formal assessment.	Students receive considerable feedback from the mock exam. Areas for improvement are targeted and fed into individual home-learning tasks as well as learning in the classroom. Exam style questions on Bach.	Recall tests on notation. Recall tests on vocabulary and recognising musical devices and features. In class exam style listening questions.	Recall tests on musical devices. Lots of focused assessment on listening skills and aural perception. In class exam style listening questions.	Assessment for exam preparation is not totally focused on exam style questions. Students receive more formal feedback on their coursework marked for progress but using mark scheme terminology.	
Learning at Home	Students have a number of short, weekly routine tasks that ensure that habitual skills are being developed in preparation for the final exam and to progress coursework. These include teroia.com ear training (10/10 activity), online vocabulary tests, ear training and exam style listening questions, and performance and composition progress.					
Key Vocabulary	Ostinato (riff), parallel harmony, pedal, dynamics, rhythm, sonority (timbre), musical devices, instruments/texture, tonality, harmony	Interval, conjunct, disjunct,	Trio, quartet, quintet, descant, choral, orchestral, chamber music, call and response, parallel harmony	Examples include: pedal, ostinato, sequence, syncopation, melodic movement, triplets, dotted notes,	All vocabulary as per the extensive list at the end of the specification.	

			Binary, Ternary, Rondo, Theme and variation	harmonic changes, structural repetition		
Spiritual, Moral, Social and Cultural concepts covered	Music is a highly creative and inclusive subject at Egglescliffe. Music extends way beyond the classroom, linking with instrument and singing lessons, and extra-curricular ensembles; the Music Dept. at Egglescliffe is a highly inclusive, welcoming, and respectful environment where students know they are able to express themselves creatively without judgement. Culturally students encounter a wide range of music from different eras and cultures and learn to understand that modern popular western music is only one musical style and genre amongst many, not just across the world but within the UK both now and historically. Set works of Africa and Bach offer insight into very different musical cultures.					
Links to careers and the world of work	Students study very successful professional compositions, including music that is used regularly in advertisements, television and film. Students learn that composing music and performing music is a very real profession that is highly connected with the world of multi-media and is a global industry. Students watch musical performances by a range of professional artists and composers from a wide range of genres which enhances their understanding of the world of professional musical making and the opportunities that lie in the wider world beyond the North-East of England. Studying Film Music offers an insight into the way in which music is almost ever present in the modern multi-media driven world.					