



Topic Name	Term	Skills Developed	Link to EDEXCEL Subject Content	Prior learning	Next link in curriculum
<u>Y10.1 Introduction to GCSE – Music Literacy</u> Students consolidate the fundamental language of music needed for GCSE Music. This unit revisits the rudiments of music theory, staff notation and the musical elements whilst developing confidence in reading scores, recognising musical devices and applying accurate musical vocabulary. Students strengthen the analytical skills required to access all GCSE set works, listening questions, composition and performance.	AUTUMN	- Develop fluency in reading treble and bass clef notation; identify notes, rhythms, rests, time signatures, key signatures, scales, intervals, tonic triads, chords and cadences; recognise musical symbols, performance directions and Italian terminology; accurately identify musical elements through listening. - Apply knowledge of rhythm, metre, melody, harmony, tonality, texture, structure, instrumentation and musical devices when analysing extracts; understand how theoretical knowledge supports composition, performance and listening; use specialist musical vocabulary accurately in written responses. - Explain how composers use the musical elements to communicate mood, atmosphere and character; justify musical observations using evidence from listening extracts; develop confidence in extended analytical writing using the DR T SMITH framework.	Supports all Areas of Study: Musical Elements; Musical Contexts; Musical Language; Listening and Appraising; Performance; Composition.	KS3 Music Curriculum – Rhythm and Metre, Staff Notation and Keyboard, Major Scales, Key Signatures, Tonic Triads and Intervals, Instruments of the Orchestra, Music History, Jazz and Blues, African Music, Minimalism, Riffs and Hooks.	J.S. Bach – Brandenburg Concerto No.5, Movement 3 and Purcell – Music for a While



<u>Y10.2 J.S Bach – Brandenburg Concerto No.5 Movement 3</u> Students explore Baroque instrumental music, developing their understanding of contrapuntal writing, ritornello form and the relationship between the concertino and ripieno. Through listening, score study and analysis, students investigate how Bach combines melody, harmony, texture and structure to create a virtuosic concerto movement whilst developing the analytical and evaluative skills required for the GCSE Listening and Appraising examination.	AUTUMN	- Identify Baroque stylistic conventions including ritornello form, contrapuntal texture, sequence, modulation, pedal notes and the roles of the concertino and ripieno through listening and score analysis. - Analyse melody, harmony, tonality, texture, structure and compositional devices using accurate specialist vocabulary whilst comparing the set work with unfamiliar Baroque extracts. - Evaluate how Bach creates contrast, momentum and musical dialogue through texture, imitation, harmony and instrumental virtuosity, constructing extended analytical responses using contextual understanding.	Area of Study 1 – Instrumental Music 1700–1820: J.S. Bach – <i>Brandenburg Concerto No.5, Movement 3.</i> Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	KS3 Musical Elements, Music History, Keyboard Skills, Baroque Music.	John Williams – Main Title and Rebel Blockade Runner
<u>10.3 Purcell – Music for a While</u> Students study Baroque vocal music, exploring ground bass, word painting, ornamentation and expressive vocal writing whilst developing listening and analytical skills.	AUTUMN	- Recognise Baroque musical features including ground bass, basso continuo, cadence types and ornamentation through score analysis. - Explain how melody, harmony, texture and tonality combine to create expressive vocal music using specialist vocabulary. - Evaluate how Purcell communicates meaning through text setting, word painting and Baroque conventions in analytical written responses.	Area of Study 2 – Vocal Music: Henry Purcell – <i>Music for a While.</i> Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	Bach: Brandenburg Concerto, Musical Elements, Music History, Listening Skills.	John Williams: StarWars – A New Hope: Main Title and Rebel Blockade Runner S Schwartz – Defying Gravity from Wicked



<u>Y10.4 Performance</u> Students refine their technical and expressive performing skills through solo and ensemble repertoire whilst developing confidence, stylistic interpretation and musical communication. – 4 minute +	AUTUMN-SUMMER	• Improve fluency, rhythm, intonation, articulation, ensemble awareness and technical accuracy. • Interpret stylistic features through rehearsal, independent practice and reflective evaluation using GCSE assessment criteria. • Perform confidently and musically, communicating character and emotion whilst responding constructively to feedback to refine performances.	Component 1 – Performing Music: Solo and Ensemble Performance. In year 10 you will focus mainly on your solo performance although you should have chosen the piece you wish to perform for your ensemble.	KS3 Performance, Instrumental/Vocal Lessons, Ensemble Music-making.	Year 11 Solo and Ensemble Performances
<u>Y10.5 Composition</u> Students develop the creative, technical and stylistic skills required to compose original music, responding both freely and to an externally set brief whilst applying knowledge gained from the set works.	AUTUMN to SUMMER	• Develop melodic writing, harmony, cadences, texture, rhythm, structure and idiomatic instrumental writing using notation software and DAWs. • Create coherent compositions through motif development, sequencing, inversion, augmentation, modulation and structural planning. • Refine compositions through evaluation, editing and feedback to produce imaginative and stylistically convincing musical outcomes suitable for GCSE submission.	Component 2: Composition. Free Composition - The composition should be at least 1 minute 30 seconds. Composed for any instrument(s) in a genre of the students choice.	KS3 Composition, Music Theory, GarageBand, Musical Elements, Set Works.	Year 11 GCSE Brief Composition



<u>Y10.6 John Williams – Main Title and Rebel Blockade Runner (Star Wars)</u> Students explore how film composers use the musical elements, orchestration and leitmotifs to create atmosphere, portray characters and support narrative. Students develop analytical listening, score-reading and extended writing skills through the study of one of the most recognisable film scores in Western music.	SPRING	- Identify orchestral instruments, leitmotifs, and Musical Elements through listening and score analysis. - Analyse the relationship between music and film using specialist vocabulary and construct GCSE comparison and appraisal responses. - Evaluate how John Williams creates atmosphere, tension and character through orchestration, harmony and thematic development whilst considering Romantic influences.	Area of Study 3 – Music for Stage and Screen John Williams – <i>Main Title/Rebel Blockade Runner</i> (Star Wars Episode IV). Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	KS3 Film Music, Musical Elements, Instruments of the Orchestra, Music Theory.	Esperanza Spalding – Samba em Prelúdio and Afro-Celt Sound System - Release
<u>Y10.6 S Schwartz - Defying Gravity from Wicked</u> An iconic song from contemporary musical theatre, exploring how melody, harmony, rhythm, texture and orchestration combine to portray character, emotion and dramatic narrative. Through listening, score study and analysis, students develop the listening, analytical and evaluative skills required for the GCSE Listening and Appraising examination.	SPRING	- Identify features of contemporary musical theatre including vocal techniques, leitmotifs, modulation, accompaniment patterns, orchestration and structural devices through listening and score analysis. - Analyse melody, harmony, rhythm, texture, tonality and dramatic structure using specialist musical vocabulary whilst comparing the set work with unfamiliar musical theatre extracts. - Evaluate how Stephen Schwartz communicates character development, conflict and emotional intensity through musical elements, demonstrating contextual understanding and producing perceptive GCSE extended responses.	Area of Study – Music for Stage and Screen: Stephen Schwartz – <i>Defying Gravity</i> (from <i>Wicked</i>). Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	Bach - Brandenburg Concerto, Purcell – <i>Music for a While</i>, Samba em Prelúdio, Vocal Music at KS3, Musical Elements.	Afro- Celt Sound System – Release and E Spalding – Samba em Preudio



<u>10.7 -Esperanza Spalding – Samba em Prelúdio</u> Students investigate contemporary fusion through Brazilian jazz, samba and Latin American influences whilst developing analytical listening and understanding of harmony, rhythm and texture.	SUMMER/AUTUMN Yr 11	- Identify extended harmony, syncopation, chromaticism, improvisation, Brazilian stylistic features and the Musical Elements through listening and score study. - Analyse fusion techniques using accurate musical terminology and compare musical styles. - Evaluate how Spalding communicates mood, emotion and cultural identity through melody, harmony, texture and vocal performance.	Area of Study 4 – Fusion: Esperanza Spalding – <i>Samba em Prelúdio</i>. Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	Jazz & Blues (Y8), African Music (Y8), Musical Elements, Music Theory.	Beethoven – Pathetique Sonata Movement 1 Queen – Killer Queen
<u>10.8 Afro Celt Sound System – Release</u> Students investigate the fusion of African, Celtic and Western musical traditions, exploring how musical elements combine to create a distinctive contemporary fusion style.	SUMMER/AUTUMN Yr 11	- Identify the Musical Elements of fusion music and recognise traditional and electronic instruments. - Explain how musical traditions are combined using accurate musical vocabulary and score analysis. Evaluate how Release communicates mood, culture and identity through sophisticated use of musical elements.	Area of Study 4 – Fusion: Afro-Celt Sound System - Release Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	African Music, Samba em Prelúdio, Jazz and Blues, Musical Elements.	Beethoven Pathetique Sonata Movement 1 Queen – Killer Queen



<u>10.9 Revision and Retrieval</u> <i>Students consolidate knowledge from all Year 10 learning, revisiting set works, composition, performance and listening skills in preparation for Year 11.</i>		• Secure recognition of musical elements, stylistic features, instruments and terminology across all studied works. • Strengthen analytical, comparative and evaluative writing through retrieval practice and GCSE-style listening questions. • Apply musical understanding confidently to unfamiliar extracts and justify judgements using accurate musical vocabulary and contextual knowledge.	Preparation across Components 1–3.	All Year 10 learning.	Year 11: Beethoven – Pathetique Sonata, Afro Celt Sound System, Samba em Preudio, Killer Queen and final GCSE preparation.
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