



Topic Name	Term	Skills Developed	Link to EDEXCEL Subject Content	Prior learning	Next link in curriculum
<u>11.1 cont'd -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.	AUTUMN	- 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 – Samba em Prelúdio. 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>11.2 cont'd 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.	AUTUMN	- 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>11.3 L.v Beethoven – Pathetique Sonata Movement 1</u> Students explore one of the most influential piano sonatas of the Classical period, developing analytical skills through the study of sonata form, harmony, tonality and motivic development whilst recognising Beethoven's role in bridging the Classical and Romantic eras.	AUTUMN - SPRING	- Analyse Sonata Form, harmonic progressions, modulation, the Musical Elements and pianistic writing. - Explain how Beethoven develops motifs, harmony and structure using specialist vocabulary. - Evaluate how Beethoven creates drama, tension and emotional contrast through the musical elements and historical context.	Area of Study 1 – Instrumental Music 1700–1820: L.v. Beethoven – Pathetique Sonata Movement 1. Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	Bach: Brandenburg Concerto, Purcell Music for a While, Musical Elements, Music History, Score reading, Listening Skills.	Final GCSE Examination preparation
<u>11.4 Queen – Killer Queen</u> Students investigate Queen's innovative rock style through analysis of harmony, recording technology, structure, texture and vocal writing, whilst developing secure listening and appraisal skills for the examination.	SPRING	- Identify studio techniques and Musical Elements within the set work. - Explain how recording technology, instrumentation and compositional devices create Queen's distinctive sound. - Evaluate the effectiveness of musical elements in communicating style, character and musical purpose through extended analytical writing.	Area of Study 2 – Vocal Music Queen – Killer Queen -. Listening and Appraising. Musical Elements. Contexts. Unseen Listening (qu.8), Aural Dictation; Comparison Essay.	Defying Gravity, Music for a While, music technology and analytical skills developed in Year 10.	Final GCSE Examination preparation
<u>Y11.5 Performance Final Solo and Ensemble Performance</u> <i>Students prepare and record their final ensemble performance, demonstrating collaborative rehearsal, stylistic awareness and musical communication as part of a group.</i>	AUTUMN-SUMMER	- Demonstrate secure solo and ensemble skills including balance, coordination, rhythm and accuracy. - Rehearse effectively, respond to feedback and refine performances collaboratively. - Perform confidently with musical sensitivity, communication and stylistic awareness suitable for GCSE submission.	Component 1 – Performing Music: Solo and Ensemble Performance. In year 11 you will focus on the solo performance during the Autumn Term and the ensemble performance during the Spring Term.	KS3 Performance, Instrumental/Vocal Lessons, Ensemble Music-making.	Final GCSE submission and examination revision



<u>Y11.6 Composition - Composing to a Brief:</u> <i>Students respond creatively to the Edexcel GCSE composition brief issued each September. They refine compositional techniques developed in Year 10 to produce a coherent and stylistically appropriate composition that demonstrates imagination, technical control and musical understanding.</i>	AUTUMN to SUMMER	• Develop melodies, harmony, cadences, modulation, texture and structure using notation software and DAWs. • Develop, refine and evaluate musical ideas through sequencing, inversion, augmentation, diminution and idiomatic writing. • Create an imaginative response to the examination brief demonstrating originality, coherence and effective communication of musical ideas.	Component 2: Composing (Composition to a Brief) - The composition should be at least 1 minute 30 seconds. Composed for any instrument(s) in a genre of the students choice. Both compositions should total at least 3 minutes of playing time	Free Composition – GCSE, KS3 Composition, Music Theory, GarageBand, Musical Elements, Set Works.	Final GCSE submission and examination revision.
<u>11.7 Revision and Retrieval GCSE Listening and Appraising</u> <i>Students consolidate knowledge from all eight Edexcel GCSE set works through systematic retrieval practice, comparative analysis, extended writing and examination technique, preparing confidently for the Listening and Appraising examination.</i>	SUMMER	• Consolidate recognition of musical elements, contexts, structures, harmony, rhythm, instrumentation and stylistic features across all set works. • Develop rapid retrieval, score annotation, comparison skills and examination technique through regular practice with unfamiliar listening. • Construct perceptive extended responses using accurate musical vocabulary, making sophisticated comparisons between set works and unfamiliar extracts whilst evaluating how composers communicate ideas, mood and purpose.	Component 3: Listening and Appraising Listening and Appraising (qu1-6); Aural Dictation (qu.7); Unseen Listening (qu.8); Comparison Essay (qu.9).	All Year 10 and Year 11 set works.	A Level Music, Music Technology or further musical study.