

PRIMARY

KEY STAGE 3

KEY STAGE 4

KEY STAGE 5

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### PRIMARY

Year	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
EYFS	<p><b>I've got a grumpy face –</b> Focus: timbre, beat, pitch contour</p> <p><b>The sorcerer's apprentice –</b> Focus: timbre, pitch, tempo, beat</p>	<p><b>Witch, witch –</b> Focus: call and response, pitch, timbre</p> <p><b>Row, row, row your boat –</b> Beat, pitch, timbre</p>	<p><b>Bird spotting –</b> Focus: active listening, beat, pitch, vocal play</p> <p><b>Shake my sillies out –</b> Focus: timbre, pitch, tempo</p>	<p><b>Up and down –</b> Focus: pitch contour, classical music</p> <p><b>Five fine bumble bees –</b> Focus: timbre, tempo, structure, active listening</p>	<p><b>Down there under the sea –</b> Focus: timbre, structure, active listening, stepwise movement, soundscape</p> <p><b>It's oh so quiet –</b> Focus: Dynamics, timbre, musical storytelling, improvising and composing, exploring instruments</p>	<p><b>Slap clap clap –</b> Focus: music in 3-time, beat, composing and playing</p> <p><b>Bow, bow, bow Belinda –</b> Focus: beat, active listening, instrumental accompaniment</p>
1	<p><b>Menu song –</b> Focus: active listening, beat, echo singing, showing pitch moving, <b>progression snapshot 1</b></p>	<p><b>Colonel Hathi's march –</b> Focus: beat, march, timbre, film music</p> <p><b>Magical musical aquarium –</b> Focus: timbre, pitch, structure, graphic symbols, classical music</p>	<p><b>Football –</b> Focus: beat, patterns, do-re-mi (C-D-E) notes, <b>progression snapshot 2</b></p>	<p><b>'Dawn' from Sea Interludes –</b> Focus: beat, active listening, 20<sup>th</sup> century classical music</p> <p><b>Musical conversations –</b> Focus: question and answer, timbre, graphic score</p>	<p><b>Dancing and drawing to Nautilus –</b> Focus: active listening, musical signals, electronic music</p> <p><b>Cat and mouse –</b> Focus: mood, tempo, dynamics, rhythm, timbre, dot notation</p>	<p><b>Come dance with me –</b> Focus: call and response, echo singing, crotchet, quavers, rests, <b>progression snapshot 3</b></p>
2	<p><b>Tony Chestnut –</b> Focus: beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, <b>progression snapshot 1</b></p>	<p><b>Carnival of the animals –</b> Focus: timbre, tempo, dynamics, pitch, classical music</p> <p><b>Composing music inspired by birdsong –</b> Focus: composing using a non-musical stimulus, creating music inspired by birds and birdsong, improvising and playing a solo on instruments</p>	<p><b>Grandma rap –</b> Focus: duration (crotchet, quavers, crotchet rest), unison, round, <b>progression snapshot 2</b></p>	<p><b>Orawa –</b> Focus: beat, rhythm, repetition, structure, 20<sup>th</sup> century classical music</p> <p><b>Trains –</b> Focus: to create music inspired by train travel, dynamics and tempo</p>	<p><b>Swing-a-long with Shostakovich –</b> Focus: 2- and 3-time, beat, beat groupings, 20<sup>th</sup> century classical music</p> <p><b>Charlie Chaplin –</b> Focus: to create music to accompany a short film featuring Charlie Chaplin, pitch, duration, dynamics</p>	<p><b>Tańczymy labada –</b> Focus: Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, <b>progression snapshot 3</b></p>

3	<p><b>I've been to Harlem –</b> Focus: pitch shape, ostinato, round, pentatonic, call-and-response, <b>progression snapshot 1</b></p>	<p><b>Nao Chariya de/Mingulay boat song –</b> Focus: Bengali/Scottish folk songs, comparing songs from different parts of the world, beat, tempo, 3/4, 4/4</p> <p><b>Sound symmetry –</b> Focus: structure (symmetry and pattern in melody, ternary form), melody, accompaniment</p>	<p><b>Latin Dance –</b> Focus: Salsa, beat, clave rhythm, timbre, chords, rhythm pattern, <b>progression snapshot 2</b></p>	<p><b>'March' from the Nutcracker –</b> Focus: Rondo structure, beat, higher/lower, staccato, call-and-response, romantic ballet music</p> <p><b>From a railway carriage –</b> Focus: structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music</p>	<p><b>Just three notes –</b> Focus: pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation</p> <p><b>Samba with Sérgio –</b> Focus: samba, carnival, fanfare, call-and-response, beat, percussion, word rhythms, music and community</p>	<p><b>Fly with the stars –</b> Focus: minor and major chords (A minor, C major), chord, dot notation, durations (crotchet, quavers, crotchet rest), <b>progression snapshot 3</b></p>
4	<p><b>This little light of mine –</b> Focus: pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, <b>progression snapshot 1</b></p>	<p><b>The Pink Panther theme –</b> Focus: timbre, tempo, rhythm, dynamics, atmosphere, music from a film.</p> <p><b>Composing with colour –</b> Focus: creating music inspired by colour and art, composing using a non-musical stimulus, timbre, dynamics, rhythm, texture, suite, graphic score</p>	<p><b>The doot doot song –</b> Focus: chords (A minor, C and F major), acoustic guitar style, song structure, relaxed swing feel, 2-bar phrases, <b>progression snapshot 2</b></p>	<p><b>Fanfare for the common man –</b> Focus: fanfare, timbre, dynamics, texture, silence</p> <p><b>Spain –</b> Focus: create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas</p>	<p><b>Global pentatonics –</b> Focus: pentatonic scale, different music traditions and cultures, graphic/dot notation</p> <p><b>The horse in motion –</b> Focus: to create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics</p>	<p><b>Favourite song –</b> Focus: triads, chords: C, F, G major, A minor, chord structure, folk-rock styles, <b>progression snapshot 3</b></p>
5	<p><b>What shall we do with the drunken sailor? –</b> Focus: sea shanties, beat, rhythm, chords, bass, dot notation, <b>progression snapshot 1</b></p>	<p><b>Why we sing –</b> Focus: Gospel music, instruments, structure, texture, vocal decoration</p> <p><b>Introduction to songwriting –</b> Focus: structure (verse/chorus), hook, lyric writing, melody</p>	<p><b>Madina tun nabi –</b> Focus: Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, <b>progression snapshot 2</b></p>	<p><b>Building a groove –</b> Focus: beat, rhythm, basslines, riffs</p> <p><b>Época –</b> Focus: texture, articulation, rhythm, tango.</p>	<p><b>Balinese gamelan –</b> Gamelan from Bali, interlocking rhythms, vocal chant, structure (musical cycles)</p> <p><b>Composing in ternary form –</b> Focus: structure (ternary form/ABA), pentatonic scale, tempo, dynamics, 20th-century orchestral music</p>	<p><b>Kisne banaaya –</b> Focus: A song from India and Pakistan, melody, accompaniment, four-part singing in a round, creating an arrangement, <b>progression snapshot 3</b></p>
6	<p><b>Hey, Mr Miller</b> Focus: swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation) <b>progression snapshot 1</b></p>	<p><b>Shadows –</b> Focus: artists and their influences, compare musical genres (country, electronic dance music, rock, classical, soul)</p> <p><b>Composing for protest! –</b> Focus: to create music inspired by Ethel Smyth and a picture of the suffragettes,</p>	<p><b>Dona nobis pacem –</b> Focus: texture (3-part round/polyphonic texture), monophonic, homophonic, 3/4 time, durations (crotchet, rest, quavers, minim, dotted minim, dotted crotchet), sacred vocal music, singing in harmony, <b>progression snapshot 2</b></p>	<p><b>You to me are everything –</b> Focus: 1970s soul music, comparing cover versions</p> <p><b>Twinkle variations –</b> Focus: to use Twinkle, twinkle little star as a composing tool, theme and variations form, passacaglia, improvisation</p>	<p><b>Race! –</b> Focus: to create music to accompany a short film about a race, composing an extended melody and accompaniment.</p> <p><b>Exploring identity through song –</b> Focus: vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems</p>	<p><b>Ame sau vala tara bal –</b> Focus: Indian music, bhairavi raag, chaal rhythm, Indian musical instruments, Indian musical styles comparison (bhanga, Bollywood, Indian classical), <b>progression snapshot 3</b></p>

		composing using a non-musical stimulus, lyrics, melody, steady beat, tempo, ostinato, coda				
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## KEY STAGE 3

MUSIC	1 <sup>st</sup> Half of the year (Sep – Jan)	2 <sup>nd</sup> Half of the year (Jan-July)
7	<p><b>Over the course of the year, students will cover the following schemes of work:</b></p> <ul style="list-style-type: none"> <li> <p>• <b>Project 1 – Elements of Music (Elements 1 – Heroes)</b> This project focuses on the building blocks of music and introduces the concepts of rhythm, melody, harmony, timbre and dynamics. The final outcomes are performances of a piece of music, one sung and one played on a piano from a treble clef score in the key of C.</p> </li> <li> <p>• <b>Project 2 – Film (Film 1)</b> This project introduces the students to music for screen and focuses on the key features of film music, including effective use of musical elements, the purpose of film music, leitmotif and mickey mousing. The final outcome is a composition of a short piece of music for film, utilising loops and sound effects on a DAW.</p> </li> <li> <p>• <b>Project 3 – Electronic (Hip Hop)</b> This project introduces the concept of electronic music and DAW recording, through the medium of Hip Hop production. The final outcome is an originally produced track, over which student-composed rap verses and a sung hook will be performed.</p> </li> </ul> <p style="text-align: center;"><b>Mid-Year Assessment: 60% - Holistic marking of practical work 40% - Written test</b></p>	<ul style="list-style-type: none"> <li> <p>• <b>Project 4 – Classical (Grade 1)</b> This project focuses on the theoretical components of Grade 1 theory, as well as the performance aspect of Grade 1 piano. The final outcome is a performance, of a piece of music from a score, with attention paid to signs, dynamic markings and articulation.</p> </li> <li> <p>• <b>Project 5 – World Music and Fusion (Samba)</b> This project focuses on the use of more complex rhythms including syncopation, cross rhythms and polyrhythms. The final outcome is a class performance of a piece of Samba, with moments of musical leadership.</p> </li> <li> <p>• <b>Project 6 – Pop (Introduction to Pop)</b> This project introduces popular harmony including triad chords. Students will have the opportunity to sing, play the keyboard and ukulele. The final outcome is a performance of a pop song played from a lead sheet in the key of C, with rhythmic patterns composed by the students.</p> </li> </ul> <p style="text-align: center;"><b>End of Year Assessment : 60% - Holistic marking of practical work 40% - Written test</b></p>
8	<p><b>Over the course of the year, students will cover the following schemes of work:</b></p> <ul style="list-style-type: none"> <li> <p>• <b>Project 1 – Elements of Music (Elements 2 - Reggae)</b> This project focuses on recapping the elements of music and building on this knowledge by adding new elements, including bass clef. The final outcome is a performance of a piece, from a score in the key of A.</p> </li> <li> <p>• <b>Project 2 – Film (Film 2)</b> This project develops on the skills built in Year 7, and will explore a variety of film genres and will focus on more developed features of film music, including sound effects and juxtaposition. The final outcome is an original composition of a short piece of music, utilising more advanced features of a DAW.</p> </li> </ul>	<ul style="list-style-type: none"> <li> <p>• <b>Project 4 – Classical (Grade 2)</b> This project focuses on the theoretical components of Grade 2 theory, as well as the performance aspect of Grade 2 piano. The final outcome is a performance, on piano, of a piece of music from a score, with attention paid to signs, dynamic markings and articulation.</p> </li> <li> <p>• <b>Project 5 – World Music and Fusion (Western Africa)</b> This project focuses on the music and culture of West Africa. Students will learn about instruments, signals, improvisation, complex rhythms, structures and melody. The final outcome is a performance of a piece of traditional West African music, with improvised solos and moments of musical leadership.</p> </li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Project 3 – Electronic (Dance Music)</b> This project focuses on DAW production with an emphasis on loop-creation, texture building and the key concepts of Club Dance music, including breakdown, pyramiding and build-and-drop. The final outcome is an original, recorded piece of dance music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Project 6 – Pop (Band Skills)</b> This project focuses on learning a series of chord progressions in the key of G and the theory of harmony in pop music, as well as the components of a rock/pop band. The final outcome is a performance of a four chord pop song, with students singing, playing the keyboard, drums or bass.</li> </ul>
	<p align="center"><b>Mid-Year Assessment: 60% - Holistic marking of practical work 40% - Written test</b></p>	<p align="center"><b>End of Year Assessment : 60% - Holistic marking of practical work 40% - Written test</b></p>
<p align="center"><b>9</b></p>	<p><b>Over the course of the year, students will cover the following schemes of work:</b></p> <ul style="list-style-type: none"> <li>• <b>Project 1 – Elements of Music (Elements 3 - Jazz)</b> This project focuses on recapping the elements of music and building on this knowledge by adding new elements, including chord extensions and inversions. The final outcome is a performance of a piece from a score in the key of E, with original components composed by the students included.</li> <li>• <b>Project 2 – Film (Film 3)</b> This project develops on the skills built in Year 7 and 8, and will explore a variety of film genres and will focus on more advanced features of film music including foley sound design, the use of storyboarding and minimalistic techniques used in film music. The final outcome is an original composition of a short piece of music for an extract of moving image, utilising more advanced features of a DAW.</li> <li>• <b>Project 3 – Electronic (Advanced Dance Music)</b> This project focuses on more advanced DAW production, with an emphasis on sound design, automation and mixing. The final outcome is a new mix of an existing piece of music.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Project 4 – Classical (Grade 3)</b> This project focuses on the theoretical components of Grade 3 theory, as well as the performance aspect of Grade 3 piano. The final outcome is a performance, on piano, of a piece of music from a score, with attention paid to signs, dynamic markings and articulation.</li> <li>• <b>Project 5 – World Music and Fusion (Fusion)</b> This project will explore how harmony, melody, rhythm and instrumentation combine to create a characteristic stylistic ‘feel’ in the music. Students will gain practice in the handling of these elements to create music in a range of styles and stylistic influences. The final outcome will be a composition and performance of a piece based on two set musical styles or traditions.</li> <li>• <b>Project 6 – Pop (Advanced Pop Music)</b> This culmination project focuses on learning a pop song using more advanced harmony such as chord extensions, inversions and modulations. The final outcome is a performance of a piece of pop music using band instruments (guitar, bass, vocals, keys and drum kit).</li> </ul>
	<p align="center"><b>Mid-Year Assessment: 60% - Holistic marking of practical work 40% - Written test</b></p>	<p align="center"><b>End of Year Assessment: 60% - Holistic marking of practical work 40% - Written test</b></p>

## KEY STAGE 4

MUSIC	1 <sup>st</sup> Half of the year (Sep – Jan)	2 <sup>nd</sup> Half of the year (Jan-July)
10	<ul style="list-style-type: none"> <li> <p><b>Term 1 – Step up to GCSE (Skills Building)</b></p> <p>This is a skills building unit for theory, listening and appraising, performance and composition. Students will learn the art of practising and develop compositional skills from improvisation to composition. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding. Students will have composition and performance Projects, where they will present and perform their work to the class.</p> </li> <li> <p><b>Term 2 – AOS1 – Musical forms and Devices</b></p> <p>Forms and devices are of fundamental importance in musical composition, and many of the common musical forms and devices used by composers today have their origin in the Western Classical Tradition. The music of the Baroque, Classical and Romantic eras provides the context for a study of binary, ternary, minuet and trio rondo, variation and strophic forms. Students are encouraged to engage with a variety of music from the prescribed eras, through a range of performing, composing and appraising activities. They are also encouraged to make links between music they listen to, pieces they perform and their own compositions, as well as music by composers from the twentieth and twenty-first centuries who use these forms and devices. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</p> </li> <li> <p><b>Term 3 – AOS2 – Music for Ensemble</b></p> <p>In this area of study, students develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context. Through listening to and/or performing examples from chamber music, musical theatre, jazz and blues, students will study texture, including how composers combine musical lines. Music for ensemble forms the basis for a study of texture and sonority. Through a study of diverse musical styles composed for ensemble, such as jazz and blues, musical theatre and chamber music, students will consider how music is composed for small groups of instruments and voices. Students will also consider how texture is manipulated and they are encouraged to use small instrumental/vocal groupings in their own music. Students are required to perform as part of an ensemble, and through this to actively engage with ensemble music, understanding the relationship between performers on the stage and the audience.</p> </li> </ul>	<ul style="list-style-type: none"> <li> <p><b>Term 4 – AOS3 – Film Music</b></p> <p>The film industry is of considerable commercial and cultural interest in both the UK and abroad. There are many areas of specialism for musicians within this industry such as composer, orchestrator, arranger, performer, music editor, producer and more. A film composer scores music to accompany a motion picture for film or television. This includes dramatic underscore and thematic music as well as popular song writing. Through this area of study students are encouraged to consider how music for film is created, developed and performed, and the impact this has on the audience. Students will have the opportunity to compose and perform film music and are encouraged to use musical technology to create mood and atmosphere through engaging with the story of the film. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</p> </li> <li> <p><b>Term 5 – AOS4 – Popular Music</b></p> <p>Popular music is a wide-ranging and diverse art form encompassing several distinct genres. The popular music industry offers a wide range of opportunities for both composers and performers, including singer, song-writer, music producer, arranger and more. Through this area of study students are encouraged to explore the musical idioms associated with a variety of popular music, and they will have the opportunity to perform popular music as well as compose music associated with a popular music genre. Students are also encouraged to use music technology, understanding the impact this has on the way music is developed and performed in popular music. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</p> </li> <li> <p><b>Term 6 – Complete Composition and Performance 1</b></p> <p>Students will use this Term to ensure that their first composition is complete and will perform and record their solo performance. Time will also be spent consolidating the units studied over the course of Year 10, in preparation for their mock examination.</p> </li> </ul>
	<p><b>Mid-Year Assessment: Mock based on theory, AOS1, AOS2 – 40%</b></p> <p><b>Holistic performance mark – 60%</b></p>	<p><b>End of Year Assessment: Mock based on all content – 40%</b></p> <p><b>Holistic performance mark – 60%</b></p>

MUSIC	September – November	December – March	March - June
11	<ul style="list-style-type: none"> <li><b>Term 1 – AOS1 – Musical forms and Devices</b> In this area of study, students place music within a broad historical context. However, it is not expected that they develop a detailed chronology of music aside from an awareness of the principal features of Baroque, Classical and Romantic music. The area of study focuses on understanding structural forms and devices across a variety of genres and styles from the Western Classical Tradition 1650-1910. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</li> <li><b>Term 2 – AOS4 – Popular Music</b> In this area of study, students will revise the unite and will continue to develop an understanding of popular music: pop, rock and pop, bhangra and fusion (of different styles). A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</li> </ul> <p><b>Students will have the opportunity to make final changes to coursework before marking, moderation and submission at the end of the Project.</b></p>	<ul style="list-style-type: none"> <li><b>Term 3 – AOS2 – Music for Ensemble</b> In this area of study, students develop understanding of sonority and texture, including instrumental and vocal groupings as appropriate to their context. Through listening to and/or performing examples from chamber music, musical theatre, jazz and blues, students will study texture, including how composers combine musical lines. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</li> <li><b>Term 4 – AOS3 – Film Music</b> Students will study a range of music used for films including: music that has been composed specifically for a film; music from the Western Classical tradition that has been used within a film; music that has been composed as a soundtrack for a video game. A range of listening, composing and performance tasks will be completed in order to practically apply their knowledge and understanding.</li> </ul>	<ul style="list-style-type: none"> <li><b>Term 5 – Revision – All AOS</b> Students will have Projects 5 and 6 to revise all exam content in preparation for the listening and appraising exam. Exam practice questions, both at home and in class; discussion of revision techniques and learner answers – (and how to improve answers and achieve higher marks); consolidation of examination techniques and expectations.</li> <li><b>Term 6 – Actual Exam</b> Date of exam TBC</li> </ul>
	<p><b>November Mock Exam: Written mock exam – 40%</b> <b>Holistic performance prediction – 60%</b></p>	<p><b>March Mock Exam: Written mock exam – 40%</b> <b>Holistic performance prediction – 60%</b></p>	<p><b>ACTUAL GCSE EXAMINATION</b></p>

## KEY STAGE 5

MUSIC	1 <sup>st</sup> Half of the year (Sep – Jan)	2 <sup>nd</sup> Half of the year (Jan-July)
12	<p><b><u>Lessons will cover the following areas of study:</u></b></p> <p><b><u>AoSA – The Western Classical Tradition</u></b>            This area of study focuses on the development of the symphony through the Classical and Romantic eras (1750-1900). The symphony, as it developed, was considered to be the most important instrumental genre of the eighteenth and nineteenth centuries and contains some of the most exciting orchestral repertoire of the period. The development of the symphony went hand in hand with the development of the orchestra into a grand and powerful force. Equally grand forms and structures were needed to allow the instruments to demonstrate their full potential and with this we see the emergence of sonata form.</p> <p><b><u>AoSC – Musical Theatre</u></b>            This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. Musical theatre is a diverse art form as it encompasses many different genres and styles of music. However, all musicals contain spectacle, drama and music including integrated musical numbers which propel the action of the story forward. The 1950s and early 1960s were considered the golden age of musical theatre with book musicals establishing the importance of music and story as an integrated art form. Throughout the 1970s the rock musical grew in popularity. Often composers worked in partnership with the same lyricist over many years, for example, Rodgers and Hammerstein and Andrew Lloyd Webber and Tim Rice. This highlights the importance of the relationship between lyrics and music.</p> <p><b><u>AoSE – Into the 20<sup>th</sup> Century</u></b>            This area of study focuses on the distinct musical styles of the early twentieth century, which was a time of change and experimentation in music. Both the symphony and the orchestra had reached considerable proportions by the end of the nineteenth century and many composers such as Debussy, Ravel, Schœnberg and Stravinsky were starting to look for new ways to create music, often preferring clarity and sparseness of timbre and texture over late Romantic indulgence. This resulted in the emergence of several diverse schools of composition during the period, including Impressionism, Expressionism and Neo-classicism.</p> <p><b><u>Students will be expected to work on their performance and composition components as part of their compulsory private study for music.</u></b></p> <p><b><u>There will be a live performance recital in October 2023, December 2023 and February 2024.</u></b></p>	<p><b><u>Lessons will cover the following areas of study:</u></b></p> <p><b><u>AoSA – The Western Classical Tradition</u></b>            This area of study focuses on the development of the symphony through the Classical and Romantic eras (1750-1900). 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	<p><b>Mid-Year Assessment: Written mock exam – 40% Holistic performance prediction – 60%</b></p>	<p><b>End of Year Assessment: Written mock exam – 40% Holistic performance prediction – 60%</b></p>