

## Edexcel Music GCSE Curriculum map

		<b>Focus</b>	<b>Key Knowledge</b> <i>What will students know by the end of this component?</i>	<b>Key Skills</b> <i>What skills will students have developed by the end of this component?</i>	<b>Assessment and retrieval opportunities</b> <i>How will student progress be measured? What are the key assessment pieces?</i>
<b><u>Component 1: Performing</u></b>	<b><u>Y10</u></b>	Performance Development	How to interpret sheet music into an engaging performance.	Solo performance. Working on developing overall instrumental skills on chosen instrument to required level.	Regular formative feedback from Teachers.
	<b><u>Y11</u></b>	Performance assessment	<p>How to develop their own performance skills including;</p> <ul style="list-style-type: none"> <li>• accuracy of rhythm and pitch</li> <li>• fluency of performance</li> <li>• the use of appropriate tempo</li> <li>• technical control including good technique, intonation, projection and tone quality</li> <li>• understanding of style and context</li> <li>• expression and appropriate interpretation</li> </ul>	<p>Applying key knowledge learned to performances to improve specific instrumental and overall performance skills.</p> <p>Developing personal instrumental skills to be able to perform at an appropriate level of difficulty</p> <p>Developing tuning, tone and intonation on chosen instrument.</p> <p>Developing a presence when performing through both confidence in front of an</p>	<p>Regular performance opportunities.</p> <p>Several formative and summative performance assessments marked and/or feedback given in accordance with the Edexcel GCSE performance marking criteria</p>

			<ul style="list-style-type: none"> <li>• effective use of dynamics</li> <li>• sensitive balance of phrasing</li> <li>• empathy (with accompanist or in ensemble playing).</li> </ul> <p>How to prepare for live performance assessment undertaken in Term 2 of Y11.</p> <p>What makes a performance engaging to an audience including; expression, interpretation, stage presence, projection, animation, emotion.</p>	<p>audience and quality of sound produced when performing. Preparation for solo performance</p> <p>Working on developing ensemble performance skills, including timing, awareness of others and communication in performance</p>	
<b><u>Component 2: Composing</u></b>	<b><u>Y10</u></b>	<p>Composition essentials</p> <p>Music Theory and it's application</p> <p>Free Composition</p>	<p>Introduction to/recap of Sibelius or soundtrap composing software</p> <p>Tasks to support recap of music theory including chords, keys, textures, tonality, melodic/harmonic/rhythmic features, instrumentation and application in composition</p>	<p>How to build a piece of music from scratch in a chosen style</p> <p>How to effectively apply music theory to a composition</p> <p>How to include idiomatic stylistic techniques into a free composition</p> <p>How to create a new score including: selecting key and</p>	<p>'Mini' composition tasks focusing on using specific skills and knowledge. E.g. specific instruments/harmonies/musical devices/structures</p> <p>Formative feedback on free composition</p> <p>Summative internal assessment of free composition.</p>

			<p>Musical genres/Influential Composers and how they use musical elements</p> <p>Commencement of free composition</p>	<p>time signatures, adding instruments, adding extra bars and rehearsal marks.</p> <p>Creating a chord progression/harmonic basis for compositions.</p>	
	<u>Y11</u>		<p>How to respond appropriately to a composition brief set by the exam board</p> <p>Commencement of Set-Brief composition</p>	<p>Note input; creating melodies, call and response, basslines, chord progressions.</p> <p>How to correctly structure a composition with a clear introduction, development and conclusion.</p> <p>For Sibelius compositions, correctly encrypting the score with appropriate layout of notation and directions. Scores that are clear and easy to read.</p> <p>Applying suitable stylistic features to compositions from different genres, styles, themes.</p> <p>How to input dynamics, articulation, bowing,</p>	<p>Formative feedback on set brief composition</p> <p>Summative internal assessment of set brief composition.</p>

				performance directions onto score.	
<b>Component 3: Appraising</b>	<b>Y10</b>				
	<b>Term 1a</b>	Musical elements	Musical elements: Texture, Structure, Dynamics, Pitch, Rhythm, Tempo, Timbre	How to identify features from each of the essential musical elements both aurally and in musical scores	Formative assessment through questioning and class discussion
	<b>Term 1b</b>	Basic analytical skills,  <b>AoS Instrumental music 1700-1820</b>  <b>AoS Vocal music</b>	Score reading, fundamentals of harmony, introduction to the western classical tradition and popular vocal music  Musical analysis of J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major and Queen: Killer Queen (from the album 'Sheer Heart Attack') and wider context	Aurally and visually identifying and contextualising fundamental harmonic features in Western classical music and popular vocal music.  In depth analysis – aural identification skills, score analysis skills, writing skills, listening skills	Formative written feedback through practice questions and tasks  Summative assessment through practice papers and mock exams
	<b>Term 2a</b>	<b>AoS Vocal music</b>	Musical analysis of H Purcell: Music for a While and L van Beethoven: 1st Movement from		

		<p><b>AoS Instrumental music 1700-1820</b></p>	<p>Piano Sonata no. 8 in C minor 'Pathétique' and wider context</p>		
	<p><b><u>Term 2b</u></b></p>	<p><b>AoS Music for Stage and Screen</b></p>	<p>Musical analysis of S Schwartz: Defying Gravity (from the album of the cast recording of Wicked) and J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope) and wider context</p>		
	<p><b><u>Term 3a</u></b></p>	<p><b>AoS Fusions</b></p>	<p>Musical analysis of Afro Celt Sound System: Release (from the album 'Volume 2: Release') and Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza') and wider context</p>	<p>Exam Technique and Revision</p>	

	<b>Term 3b</b>	<b>AoS Fusions</b>	Exam Technique and Revision		
	<b>Y11</b> <b>Term 1a</b>	Revision of Year 1 set pieces. Consolidation of exam technique.	Musical analysis retrieval	In depth analysis – aural identification skills, score analysis skills, writing skills, listening skills	Formative assessment through questioning and class discussion  Formative written feedback through practice questions
	<b>Term 1b</b>	<b>AoS Instrumental music 1700-1820</b> <b>AoS Vocal music</b> <b>AoS Music for Stage and Screen</b> <b>Fusions</b>	Musical analysis and retrieval of set works	Exam Technique and Revision	Summative assessment through practice papers and mock exams

	<b><u>Term 2a</u></b>	<b>AoS Instrumental music 1700-1820</b>  <b>AoS Vocal music</b>  <b>AoS Music for Stage and Screen</b>  <b>Fusions</b>	Musical analysis and retrieval of set works   Musical analysis and retrieval of set works	Exam Technique and Revision	
	<b><u>Term 2b</u></b>	<b>AoS Instrumental music 1700-1820</b>  <b>AoS Vocal music</b>  <b>AoS Music for Stage and Screen</b>  <b>Fusions</b>		Exam Technique and Revision	
	<b><u>Term 3a</u></b>	<b>AoS Instrumental music 1700-1820</b>  <b>AoS Vocal music</b>	Exam Technique and Revision	Exam Technique and Revision	

		<b>AoS Music for Stage and Screen</b>  <b>Fusions</b>			
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