Music GCSE KS4 Curriculum Coverage: AQA Exam Board

	Component 1 Understanding Music AO3 and AO4 Listening Contextual Understanding	Component 2 Performing Music AO1	Component 3 Composing Music AO2
Key Knowledge (content)	**To know:** There are four areas of study: 1. Western classical tradition 1650–1910 2. Popular music 3. Traditional music 4. Western classical tradition since 1910. Western Classical Tradition Listening – unfamiliar music Students must be able to listen attentively to unfamiliar music from all four areas of study to identify and accurately describe musical elements, musical contexts and use musical language (including staff notation). Listening – unfamiliar music Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: • The Coronation Anthems and Oratorios of Handel. • The Orchestra Music of Haydn, Mozart and Beethoven. • The piano music of Chopin and Schumann. • The Requiem of the late Romantic period. Reading staff notation - Students must be able to identify musical elements (as above) when reading short passages of unfamiliar music in staff notation of up to 12 bars. Writing staff notation - Students must be able to demonstrate the ability to write staff notation within short passages of up to eight bars: • melodically up to four sharps and flats • rhythmically including simple and compound time. Chords - Students must learn major and minor chords and be able to identify them in aural and written form. Examples of relevant types of chords can be found in the musical elements table above. Popular Music Musical vocabulary and terminology - Students must be able to identify and apply appropriate musical vocabulary and terminology to music	**To know:** Students must be able to perform live music using one or both of the following ways: • instrumental (including DJ)/vocal • production via technology. One performance must be as a soloist and one piece must be as part of an ensemble lasting a combined minimum of four minutes. The performance as part of an ensemble must last for a minimum of one minute. Repertoire will be determined by the student and teacher. It need not reference an area of study and can be in any chosen style or genre. Students must be able to interpret relevant musical elements as appropriate using resources (eg microphones) and techniques (eg pizzicato) as appropriate to communicate musical ideas with accuracy and expression and interpretation, including phrasing and dynamics appropriate to the style and mood of the music.	**To know:** Students must learn how to develop musical ideas, including extending and manipulating musical ideas, and compose music that is musically convincing through two compositions. One must be in response to an externally set brief (Composition 1) and the other a free composition (Composition 2). The combined duration of the compositions must be a minimum of three minutes. Compositions can be composed in any style or genre to best reflect the skills, strengths and interests of the individual students. Both compositions must be assessed on the student's ability to demonstrate: • Creative and effective selection and use of musical elements • Appropriate selection and use of musical elements (to the compositional intention) • Technical and expressive control in the use of musical elements. Each composition must demonstrate selection and use of at least four types of musical element as follows: • at least two of rhythm, metre, texture, melody, structure, form • at least two of harmony, tonality, timbre, dynamics, phrasing, articulation. Please also refer to the full tables of musical elements in Subject content (page 11). Students must be able to compose using methods appropriate to the style/genre of their composition and may use a combination of vocal/instrumental and technology. This could include the use of score writing software, sequencing software, studio multi-tracking or traditional techniques including hand written notation and working through improvisation

heard and notated. The appropriate vocabulary required can be found in the table above.
Listening – unfamiliar music Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: • music of Broadway 1950s to 1990s • rock music of 1960s and 1970s • film and computer gaming music 1990s to present • pop music 1990s to present.
Listening – unfamiliar music Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: • Blues music from 1920–1950 • Fusion music incorporating African and/or Caribbean music • Contemporary Latin music • Contemporary Folk music of the British Isles.
Western Classical Tradition since 1910
Students must be able to listen attentively to unfamiliar music from the following styles/genres to identify and accurately describe musical elements, musical contexts and musical language: • The orchestral music of Copland • British music of Arnold, Britten, Maxwell-Davies and Tavener • The orchestral music of Zoltán Kodály and Béla Bartók • Minimalist music of John Adams, Steve Reich and Terry Riley.

Courses based on this specification should encourage students to:
- **engage actively in the process of music study**
- **develop performing skills individually and in groups to communicate musically with fluency and control of the resources used**
- **develop composing skills to organise musical ideas and make use of appropriate resources**
- **recognise links between the integrated activities of performing, composing and appraising and how these inform the development of music**
- **broaden musical experience and interests, develop imagination and foster creativity**
- **develop knowledge, understanding and skills needed to communicate effectively as musicians**
- **develop awareness of a variety of instruments, styles and approaches to performing and composing**
- **develop awareness of music technologies and their use in the creation and presentation of music**
- **recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology**
- **develop as effective and independent learners with enquiring minds**
- **reflect upon and evaluate their own and others' music**
- **engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development**

	Tier 3 key Vocabulary
Subject specific	• conjunct, disjunct, triadic, broken chords, scalic, arpeggio • intervals within the octave • passing notes • diatonic, chromatic • slide/portamento, ornamentation including acciaccaturas, appoggiaturas • ostinato • phrasing, articulation.• diatonic, chromatic • consonant, dissonant • pedal, drone • cadences: perfect, plagal, imperfect, interrupted and tièrce de Picardie • identification of major, minor and dominant seventh chords using chord symbols/roman numerals.• major, minor, and their key signatures to four sharps and flats • modulation to dominant, subdominant in major or minor keys • relative major or minor • tonic major or minor.• binary and ternary • rondo • arch-shape • through-composed • theme and variations, sonata, minuet and trio, scherzo and trio • call and response • ground bass, continuo • cadenza.• instruments and voices singly and in combination as found in music, including that for solo instruments, concertos, chamber groups • instrumental techniques such as arco, pizzicato, con sordino.• harmonic/homophonic/chordal • polyphonic/contrapuntal • imitative, canonic, layered • antiphonal • a cappella • monophonic/single melody line • melody and accompaniment • unison, octaves.• simple and compound time • regular • anacrusis • common Italian tempo terms eg allegro, andante • pulse • augmentation, diminution • hemiola • semibreve, minim, crotchet, quaver, semiquaver • dotted rhythms, triplets, scotch snap • rubato, pause • tempo. Gradiation of dynamics as follows: • pp, p. mp, mf, f, ff including the Italian terms • cresc, crescendo, dim, diminuendo including hairpins • sfz, sforzando • common signs, terms and symbols.• riff • pitch bend • melisma • hook • slide • glissando • improvisation • ostinato • blue notes.• power chords • chord symbols eg C7 • stock chord progressions eg I VI IV V.• pentatonic • modal • blues scale.• intro/outro • verse • chorus • break • twelve-bar blues • drum fill.• standard contemporary instrument types eg electric guitar, synthesisers • specific instrument types eg sitar, dilruba • instrumental techniques eg palm mute (pm), pitch bend, hammer-on (ho), pull-off (po), slide guitar/bottleneck • drum kit components and techniques eg rim shot • vocal timbres eg falsetto, belt, rap, beat-boxing, scat singing • specific instrumental techniques eg slap bass • specific instrumental effects eg amplification, distortion • specific technological recording techniques eg automatic double-tracking (ADT) and direct input transformer (DIT)• bpm (beats per minute) • mm (metronome marking) • groove • backbeat • syncopation • off-beat • shuffle, swing/swung.• blue notes • pentatonic, whole tone, modal • slide/glissando/portamento, pitch bend, appoggiaturas • ostinato • riff • melody–scat • melisma • improvisation• modal • pentatonic• strophic, verse and chorus, cyclic • call and response • popular song forms • structure–12/16 bar blues.• generic families of instruments as found in traditional/world music eg steel drums • the use of technology, synthesised and computer-generated sounds, sampling and the use of techniques such as reverb, distortion and chorus • drone • vocal techniques eg falsetto, vibrato, rap• a cappella • imitative • layered/layering.• irregular, free • skank • bubble • clave (Bo Diddley type beat) • augmentation, diminution • anacrusis • hemiola • bi-rhythm, cross-rhythm, polyrhythm • shuffle beat • backbeat • syncopation • off-beat • bossa nova • samba • salsa • tango • habanera • danzón • merengue • cha-cha-cha • rumba.• ostinato • motifs • melisma.• chromatic • dissonant • pedal.• pentatonic • whole tone • modal • tonal ambiguity.• specific families of instruments • use of technology, synthesised and computer-generated sounds • instrumental techniques eg vamping.• drones • imitative • layered/layering. • irregular, free • augmentation, diminution • anacrusis • hemiola • rubato • bi-rhythm, cross-rhythm, polyrhythm • syncopation • off-beat.