Music Year 11 Curriculum End Points and key vocabulary

	Autumn Term 1	Autumn Term 2	Spring Term 1	Spring Term 2	Summer Term 1
Unit of Work	Forms and Devices Part II: Variation, Strophic and Periods of Music.	Popular Music Part II: Bhangra, Fusion and Music Technology.	Music for Ensemble Part II: Textures and further styles.	Film Music Part II: Special Effects, Extremes and Minimalism.	Preparing for the final Examination
Ethos Links	**STEM** Students develop an understanding of how musical patterns, sequences and structures are organised and manipulated, supporting logical and analytical thinking. Use of music technology develops students' understanding of digital tools and their application within music production and analysis. Exploration of acoustics, instrumentation and the relationship between pitch, frequency and timbre provides links to the science of sound. **Sustainability** Students consider how music can be created, performed and shared using digital technology, reducing reliance on physical resources such as	**STEM** Students use music technology and synthesised sounds to recreate and manipulate elements of a professional popular music recording. Students develop an understanding of how technology, recording techniques and electronic instruments have transformed the production of popular music. Analysis of rhythm, harmony, sound and structure develops pattern recognition, analytical thinking and problem-solving. **Sustainability** Students explore how digital music production and recording can allow musicians to create, edit and share music without relying exclusively on	**STEM** Students investigate how different combinations of instruments create changes in texture, sonority, balance and timbre, linking musical understanding to the science of sound and acoustics. Composition and arrangement require students to solve practical problems involving harmony, melody, texture and instrumentation. Students use technology where appropriate to record, edit and evaluate their own performances and compositions. **Sustainability** Ensemble music-making promotes responsible sharing and use of	**STEM** Students explore the use of digital audio technology and music software to compose, record, edit and manipulate music for a specific purpose. Students investigate how sound, frequency, dynamics, texture and timbre can be manipulated to influence an audience's response. Composing to a brief develops iterative problem-solving: students generate ideas, test them against the intended effect, evaluate the result and refine their work. **Sustainability** Students explore how modern music can be composed, recorded, edited and distributed digitally, reducing the need for physical media.	Previous ethos links apply to this scheme

	printed scores and recordings. Ensemble performance encourages students to make effective use of existing musical resources and instruments within the department. **Development of Milton Keynes** Students develop transferable skills in creativity, collaboration, problem-solving and digital technology that support participation in Milton Keynes' growing creative and cultural industries. Exploring historical music alongside contemporary technology encourages students to understand how cultural traditions can be preserved, adapted and developed within a modern city.	physical media. Collaborative music-making encourages students to share equipment and resources responsibly and consider how resources can be used efficiently. **Development of Milton Keynes** Popular music and music technology connect directly to the creative and digital industries that form an important part of Milton Keynes' developing economy. Students develop skills in collaboration, communication, creativity, performance and digital technology, preparing them to participate in the city's cultural and creative communities. The study of *Africa* also provides opportunities to consider how popular music draws on and combines musical influences from different cultures.	instruments, equipment and rehearsal spaces. Students explore how music can be preserved, recorded and shared digitally, supporting sustainable approaches to accessing and distributing music. Students consider how musical traditions can be maintained and developed rather than being lost over time. **Development of Milton Keynes** Chamber music, jazz, blues and musical theatre develop students' awareness of the diverse cultural traditions that contribute to a thriving creative community. Ensemble performance develops communication, teamwork, leadership and cooperation—skills valuable in the creative industries and wider employment opportunities within Milton Keynes. Students are encouraged to see performance, composition and music	Digital composition encourages students to work efficiently with existing musical resources, samples and virtual instruments. Students consider how music contributes to the cultural identity and storytelling of communities and how cultural works can be preserved digitally for future generations. **Development of Milton Keynes** Film music provides a direct link to the creative and digital industries, allowing students to consider careers in composition, sound design, recording, media production and technology. Students develop creativity, communication, collaboration, problem-solving and digital skills that are transferable to Milton Keynes' growing creative economy. Composing to a professional-style brief gives students experience of responding to a client/audience need,	

			technology as potential pathways into the city's wider cultural and creative sector.	mirroring practices used within creative industries.	
Knowledge End Points By the end of this unit students will know and understand:	• Variation form and strophic form in classical music • Features of baroque, classical and romantic periods • Exam techniques: hints and tips for AoS1 • All key vocabulary for AoS1 • All theoretical points in relation to the prepared piece (Bach Badinerie) Through listening to and/or playing examples of music from the Western Classical Tradition (1650-1910), learners will identify the main features of: • Binary, ternary, minuet and trio, rondo, variation and strophic forms, including how composers use the musical devices listed in the section below to create and develop music	• Key terms within area of study 4: Popular Music (with more advanced topic/class/practical content) • Features of Bhangra and fusions • All theoretical points in relation to Toto's Africa (The prepared piece) • Exam techniques: hints and tips for AoS4 • All key vocabulary for AoS4 Through listening to and/or performing examples of popular music learners will study how: • instrumental and synthesised sound is used • original music may be modified • vocal sounds are used • instruments and voices are combined	• 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, learners will study texture, including how composers combine musical lines in the texture listed in the Key Vocabulary below • : Key features of differing styles within Music for Ensemble (with more advanced topic/ class/ practical content): How texture is used in the following instrumental and vocal groupings: vocal ensembles (including solos,	Film music including the use of timbre, tone colour and dynamics for effect. Through listening to and/or performing examples of film music learners will study how: • Composers use musical elements appropriately to respond to a specific commission • Composers use leitmotifs and thematic transformation to develop thematic • material to respond to a given stimulus or commission such as words or pictures • musical features are adopted by composers to create a mood in descriptive music • performers interpret a composition • the audience and/or venue affect the	How to succeed in the examination. All key features and vocabulary related the AoS1-4 • How to identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music • How to make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology How to complete the rhythm or pitch of a short section of music (pitch dictation will be within the major scale) linked to AoS3

		• sound is computer-generated and amplified software and samplers are utilised.	duets, trios, use of backing vocals); jazz/blues trio; rhythm section; string quartet; basso continuo; sonatas.	performance and/or composition • instrumental and/or vocal timbres are used to create colour/mood • dynamics and contrast are used for the creation of special effects • music technology may be used to further enhance sonority minimalistic techniques are used in film music.	
Skills By the end of this unit students will be able to:	• Select final choice of pieces for the practical examination • Work on and rehearse all performances • Begin work on the piece for the WJEC Eduqas Composition set brief considering Development of musical ideas, Technical control of musical elements, structure and stylistic coherence. • identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music linked to AoS1	• Complete a class project – Bhangra, including performance, composition and analysis • Demonstrate continued work on performance (ensemble and/or solo), recording final performances as appropriate • Show back performances and composition in front of class; respond to feedback and target setting • Complete WJEC Eduqas set composition: final	• Make improvements on their free composition. • Continue to develop performances, recording when appropriate • identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music linked to AoS2 • make evaluative and critical judgements about musical elements, musical contexts and musical language,	• identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music linked to AoS3 • make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology in relation to AoS3 • complete the rhythm or pitch of a short section of music (pitch dictation will be	• identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music. • make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology. • complete the rhythm or pitch of a short section of music (pitch dictation will be within the major scale)

	• make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology in relation to AoS1 • complete the rhythm or pitch of a short section of music (pitch dictation will be within the major scale) linked to AoS1	refinements, production of score/leadsheet and composition log. • identify musical elements, musical contexts and musical language, and apply this knowledge to familiar and unfamiliar music linked to AoS4 • make evaluative and critical judgements about musical elements, musical contexts and musical language, using appropriate musical terminology in relation to AoS4 • complete the rhythm or pitch of a short section of music (pitch dictation will be within the major scale) linked to AoS4	using appropriate musical terminology in relation to AoS2 • complete the rhythm or pitch of a short section of music (pitch dictation will be within the major scale) linked to AoS2	within the major scale) linked to AoS3	
Key Vocabulary	Repetition; contrast; anacrusis; imitation; sequence; ostinato; syncopation; dotted rhythms; drone; peda; canon; conjunct movement; disjunct movement; ornamentation; broken chord/arpeggio; alberti bass; regular phrasing;	32 bar song form; Strophic; 12 bar blues; verse; chorus; riffs; middle 8; bridge; fill; instrumental break; intros and outros; improvisation; loops; samples; panning; phasing; syncopation; driving rhythms;	Monophonic; homophonic; polyphonic; unison; chordal; layered; melody and accompaniment; round; canon; countermelody.	Special effects, extreme dynamics and tempi, varying time signatures, other minimalistic techniques, chromatic and extended harmonies, use of pattern-work, sustained notes and polyphonic textures to vary the textures	All vocabulary learnt so far.

	melodic and rhythmic motifs; simple chord progressions including cadences; modulation to dominant and relative minor	balance; standard chord progressions; melismatic and syllabic writing; lead and backing vocals; backing tracks; primary chords; secondary chords; cadences.			