

OCL Music: Long Term Plan

Brief overview

Year 7: Engage, enjoy, experience

In Year 7, students arrive with a variety of musical experiences, skills and knowledge. Teachers work closely with students to affirm and acknowledge all prior musical learning and to ensure that those who have previously learned instruments can use them in lesson and are signposted to instrumental lessons and extra curricular ensembles as appropriate.

Classroom music in Year 7 initially aims to immerse all students in high energy, compelling, expressive whole class singing that builds confidence and develops a sense of musicianship in all children. The unit culminates in a performance for parents, raising aspirations and the profile of music making for all children. Next, students learn basic rhythm notation using the Kodaly method and physical body percussion through the STOMP scheme. Students improvise and compose together in small groups, beginning to develop small group ensemble and social skills.

Whole class keyboard skills are taught by ear, using recent pop melodies, bass lines and riffs, before a return to small group work but now with more challenging content, drumming polyrhythms and singing in harmony in the traditional African music scheme.

Students are introduced to music technology through a short loops project, before moving on to learning about and how to play a melody from the Hall of the Mountain King. This is a return to keyboard skills, but now combining the rhythm notation and keyboard skills learned at the beginning of the year with pitch notation on a stave.

Every student performs to parents: Singing Concert at end of Autumn 1

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Sing up	STOMP	Keyboard skills	Traditional African drumming and singing	Intro to music tech	Hall of the Mountain King – the orchestra
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation

<p>Relevant end points</p>	<p>G1, G4, G7, G8, G9, G10, G11</p> <p>I2, I3</p> <p>E1, E2, E3</p> <p>V1, V2, V6</p>	<p>G1, G2, G4, G5, G7, G8, G9, G10, G11</p> <p>I1, I3</p> <p>E1, E2, E3, E4</p> <p>V1</p> <p>C2, C5</p>	<p>G1, G4, G6, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>V3</p>	<p>G1, G2, G4, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>E1, E2, E3, E4</p> <p>V1, V2, V3, V4, V5, V6</p> <p>C2, C6</p>	<p>G1, G10, G11</p> <p>I1</p> <p>V1</p> <p>C3</p> <p>M1, M2</p>	<p>G1, G2, G3, G4, G5, G7, G8, G9, G10, G11</p> <p>I1, I2, I3</p> <p>E1, E2, E3, E4,</p> <p>V1, V2, V3, V4, V5, V6, V7</p> <p>C1</p>
<p>Core tacit knowledge</p> <p><i>the knowledge gained through experience that is often difficult to put into words</i></p>	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - the power of communal singing - the feelings that singing can provoke - typical song structures and melodies - how rehearsal leads to musical progression 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how rehearsal leads to musical progression - how ensembles play effectively together 	<p>Developing a sense of:</p> <ul style="list-style-type: none"> - how rehearsal leads to musical progression - how pitch is represented on a keyboard – right/high, left/low 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how singing can draw people together or tell a story - how melodies and accompaniments work together 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how pitch is represented by MIDI recording 	<p>Develop a sense of:</p> <ul style="list-style-type: none"> - how musical parts fit together - how music can convey feelings or tell a story
<p>Core declarative knowledge</p> <p><i>facts or information stored in the memory</i></p>	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - dynamics - melody - harmony - polished performance 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - pulse - crotchets, quavers, minims, rests, semiquavers - polished performance - dynamics 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - rehearsal techniques - bass lines, riffs, melodies, chords - note names 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - the purpose and meaning of a range of traditional African songs - the aural tradition - dynamics - call and response - structure - harmony 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - loops - sequencing including recording, editing, quantize, copy and paste, trim, metronome - structure - riff, bass line, chord 	<p>Gaining knowledge of:</p> <ul style="list-style-type: none"> - Grieg - dynamics, tempo, articulation, texture - how musical elements can represent

						feelings or a story - how pitch is represented on a stave - how to find pitches from a stave on a keyboard
Core procedural knowledge <i>the knowledge exercised in the performance of a task</i>	Getting better at: - singing in tune - singing in harmony - singing with expression, using phrasing and contrasting dynamics - singing with sensitivity to the ensemble - rehearsing effectively - identifying elements - following a leader	Getting better at: - playing in time with a pulse - playing in time with others - playing in unison - playing polyrhythms – maintaining a part amongst others - improvising and composing rhythms - identifying elements - working with others in a small group	Getting better at: - singing and remembering musical phrases - finding notes on a keyboard - playing chords, riffs, bass lines and melodies on the keyboard - playing in time with a pulse - giving and responding to feedback	Getting better at: - singing in small groups - singing in harmony - singing and playing in time with others – maintaining a part amongst others - arranging - working with others in a small group - giving and responding to feedback	Getting better at: - composing chord progressions, bass lines and riffs - playing in time with a pulse - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - structuring music - giving and receiving feedback	Getting better at: - playing in time with a pulse - playing the keyboard - reading notes on a stave - reading rhythms - playing with others - giving and receiving feedback

Brief overview

Year 8 Music: *Commit, cultivate, create*

By the start of year 8, students have developed general musicianship staying in time with a pulse, singing with a group, playing simple parts on the keyboard and have basic music technology skills. The Year 8 music curriculum is designed to enable students to complete the introduction to popular music instruments and to give them an opportunity to make a choice about which instrument they will commit to, cultivating focus on one instrument that will result in competent performance skills.

Students start by learning the guitar, deepening their understanding of chords and riffs and reading chord charts and tab. Next, students learn about Haydn and deepen their understanding of the orchestra as they develop their music technology skills through the Haydn’s Trumpet Concerto project. When classes work as a band for the first time, students have the opportunity to commit to an instrument they will focus on, utilising the procedural knowledge that they have previously developed in singing, keyboard and guitar schemes, now embedding their procedural proficiency on their chosen instrument. Students cultivate improvisation and composition competence through whole class, then small group improvising and composing in response to short film clips.

Traditional music is the final scheme of the year, introducing students to a new genre of music which they use their instrumental skills to explore. Academies choose a traditional music genre that represents students in their academy and which is not covered elsewhere in the curriculum. Students learn the features of the chosen genre and play as a whole class ensemble then in small ensembles before composing and improvising in the style, all on their chosen instrument, developing their confidence and performance standard as well as their ensemble skills.

Every student performs to parents: Whole Class Band Concert at end of Spring 1

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Guitar/ukulele skills	Haydn trumpet concerto – sequencing project	Whole class band	Film music	Traditional music – academy’s own choice. <i>Either local music or music from another culture that reflects Academy’s student population not yet covered in the curriculum.</i>	
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation	

				Vocational knowledge	
Relevant end points	G1, G4, G6, G7, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4 V3, V8 C2, C5	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11 I1 V1, V3, V4, V5, V6, V7 C1, C2, C5, C6 M1, M2	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4, V1, V3, V8	G1, G7, G8, G9, G10, G11 I1, I2 V1, V2, V3, V7 C1, C2, C3, C4, C5	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4 V1, V4, V5, V6 C1, C2, C3, C5, C6
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: - how pitch is represented on a guitar – higher further up the fingerboard - how pitch is represented through tab - how chords are constructed - how rehearsal leads to musical progression	Developing a sense of: - the power of orchestral music - melodies - how melodies and chords fit together - how pitch is represented by MIDI recording	Developing a sense of: - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively	Develop a sense of: - how music can convey feelings or tell a story - how pitch is represented by MIDI recording	Develop a sense of: - the importance of music in expressing and forming culture - the way that different cultures, histories and places are expressed through music
Core declarative knowledge <i>facts or information stored in the memory</i>	Gaining knowledge of: - chords and riffs - tab notation and chord charts - Guitar techniques: picking and strumming	Gaining knowledge of: - The Orchestra - Haydn - Melody, harmony, bass line - arrangement	Gaining knowledge of: - ensemble and individual rehearsal techniques - bass lines, riffs, melodies, chords	Gaining knowledge of: - how musical elements and features represent feelings, thought or action	Gaining knowledge of: - cultural and historical context of chosen style of music - musical features related to the chosen style of music - musical instruments related to the chosen style of music

		<ul style="list-style-type: none"> - sequencing including recording, editing, quantize, copy and paste, trim, metronome 	<ul style="list-style-type: none"> - melody and accompaniment - structure - contrast including dynamics, articulation and use of texture 	<ul style="list-style-type: none"> - ostinato, pedal, fanfare, texture, dynamics 	<ul style="list-style-type: none"> - ensemble and individual rehearsal techniques
<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - singing and remembering musical phrases - playing chords and riffs on the guitar - following tab and chord charts - playing in time with a pulse - composing short musical phrases - playing with others - rehearsing effectively - giving and responding to feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others - rehearsing independently and with others - identifying bass lines, chords, melodies and riffs - identifying musical structures - identifying use of contrast 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - composing short musical ideas within set structures - sequencing including recording, editing, quantize, copy and paste, trim, metronome, automation 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others in chosen style - composing in chosen style and set structure

Brief overview

Year 9 Music *Stimulate, stretch, secure*

Year 9 students begin the year confident and with basic competence on their chosen instrument. Throughout this year students secure their procedural proficiency on their chosen instrument while also stretching their knowledge and music making to new musical traditions, styles and contexts. Initially students are stimulated by immersing themselves in music that they already know well. Having previously worked as a whole class band, the 'Making the Band' unit is their first opportunity to rehearse together in small groups on their chosen instruments. Students' music technology skills and understanding of orchestral music is stretched next in a sequencing project based on the first movement of Beethoven's 5th Symphony. The spring and summer term are dedicated to two long projects, giving time for deep musical learning in jazz and songwriting. Students explore the power of Jazz and its role in the civil rights movement and then bring together their prior instrumental, music technology and composing experience to write their own song.

Every student performs to parents: Jazz performances at end of Spring 2

Term	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit title	Making the band	Beethoven Symphony 5 – sequencing project	Jazz/Civil Rights/Protest Songs (history curriculum link) *		Songwriting	
Relevant core concepts	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context	General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology	General musicianship Instrumental and vocal skills Ensemble skills Vocabulary and context Composition and improvisation Vocational knowledge		General musicianship Instrumental and vocal skills Vocabulary and context Composition and improvisation Music technology Vocational Knowledge	
Relevant end points	G1, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4	G1, G2, G3, G4, G5, G7, G8, G9, G10, G11 I1 V1, V3, V4, V5, V6, V7	G1, G2, G4, G6, G7, G8, G9, G10, G11 I1, I2, I3 E1, E2, E3, E4, V1, V2, V3, V4, V5, V6, V8		G1, G4, G6, G7, G8, G9, G10, G11 I1, I2 V1, V2, V3, V4, V6, V8 C1, C2, C3, C4, C5	

	V1, V3, V8	C1, C2, C6 M1, M2	C1, C2, C3, C6 VK1	M1, M2 VK1, VK2
Core tacit knowledge <i>the knowledge gained through experience that is often difficult to put into words</i>	Developing a sense of: <ul style="list-style-type: none"> - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively - how rehearsal leads to musical progression 	Developing a sense of: <ul style="list-style-type: none"> - the power of orchestral music - melodies - how melodies fit together - how pitch is represented by MIDI recording 	Developing a sense of: <ul style="list-style-type: none"> - how jazz sounds - how parts fit together in a band - how bass lines, chords, melodies and riffs sound - how ensemble rehearsals can run effectively - the power of music to affect social change and express experiences of oppression - how songs can express a feeling, tell a story or share a message 	Develop a sense of: <ul style="list-style-type: none"> - personal musical style and preference - self as a composer - how songs can express a feeling, tell a story or share a message
Core declarative knowledge <i>facts or information stored in the memory</i>	Gaining knowledge of: <ul style="list-style-type: none"> - rehearsal techniques - contrast including dynamics, articulation and use of texture - bass lines, riffs, melodies, chords - instrumental techniques 	Gaining knowledge of: <ul style="list-style-type: none"> - The Orchestra - Beethoven - Melody, harmony, bass line, texture - arrangement - sequencing including recording, editing, quantize, copy and paste, trim, metronome 	Gaining knowledge of: <ul style="list-style-type: none"> - the role of jazz in the Civil rights movement - features of jazz including swung rhythms, improvisation, syncopation and the blues scale - ensemble and individual rehearsal techniques - bass lines, riffs, melodies, chords - melody and accompaniment texture - strophic structure - protest songs 	Gaining knowledge of: <ul style="list-style-type: none"> - rhyming couplets - pop song structure - bass lines, chords, melodies, riffs and drum beats - texture - contrast - sequencing including recording, editing, quantize, copy and paste, trim, metronome, audio

<p>Core procedural knowledge</p> <p><i>the knowledge exercised in the performance of a task</i></p>	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and expressively - playing in time with an ensemble - playing with others - rehearsing effectively in small groups - giving and responding to feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing in time with a pulse - counting rests - playing melodies - editing work - sequencing including recording, editing, quantize, copy and paste, trim, metronome - giving and receiving feedback 	<p>Getting better at:</p> <ul style="list-style-type: none"> - playing chosen instrument accurately, fluently and in time with others - playing in a jazz style - improvising in a jazz style - rehearsing independently and with others - identifying features of jazz including swung rhythms, improvisation, syncopation and the blues scale - identifying musical structures - composing - writing lyrics - composing musical ideas in a jazz style within given structures 	<p>Getting better at:</p> <ul style="list-style-type: none"> - composing chord sequences, riffs, melodies, bass lines and drum beats - composing in pop song structure - composing in a given key - writing lyrics - sequencing including recording, editing, quantize, copy and paste, trim, metronome and recording and editing audio
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GCSE Music 2016 –2 year course planner – option 1

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Overview

Year One

Autumn 1	<ul style="list-style-type: none"> • Introduction to GCSE • Instrumental Music 1700–1820 set works • Performing
Autumn 2	<ul style="list-style-type: none"> • Instrumental Music 1700–1820 wider listening • Vocal Music set works • Performing
Spring 1	<ul style="list-style-type: none"> • Vocal Music set works • Vocal Music wider listening • Performing
Spring 2	<ul style="list-style-type: none"> • Music for Stage and Screen set works • Free composition • Performing
Summer 1	<ul style="list-style-type: none"> • Music for Stage and Screen set works • Music for Stage and Screen wider listening • Free composition • Performing
Summer 2	<ul style="list-style-type: none"> • Music for Stage and Screen wider listening • Free composition • Performing

Year Two

Autumn 1	<ul style="list-style-type: none"> • Revision of Year One areas of study • Fusions set works • Performing
Autumn 2	<ul style="list-style-type: none"> • Fusions wider listening • Composing to a brief • Performing
Spring 1	<ul style="list-style-type: none"> • Composing to a brief • Performing
Spring 2	<ul style="list-style-type: none"> • Revision of all set works • Complete composition to a brief • Record Performances
Summer 1	<ul style="list-style-type: none"> • Revision of all set works • Practise wider listening • Submission of Performing and Composing coursework for moderation (by 15 May)
Summer 2	<ul style="list-style-type: none"> • Written examination

Year One

Autumn 1	Autumn 2
<p>Introduction to the GCSE course (3 weeks):</p> <ul style="list-style-type: none"> • Build on knowledge and experience at KS3 • Consolidate basic musical vocabulary and knowledge • Study exemplar performances and compositions • Look at the assessment criteria for the coursework tasks. <p>Instrumental Music 1700–1820 set works (4 weeks): J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'</p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied, comparative and evaluative skills can be practised between the two. • The set works show the link between Baroque instrumental music and dance genres. They also, and introduce fugue, and also the 19th-century Romantic sensibility in music and its application to sonata form. <p>Preparation for the performance component is ongoing.</p>	<p>Instrumental Music 1700–1820 wider listening (5 weeks):</p> <p>Explore pieces in genres related to the two set works, which may include:</p> <ul style="list-style-type: none"> – concerti by Vivaldi – concerto grosso by Handel – piano sonata movements by Haydn and Mozart. <ul style="list-style-type: none"> • In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. • The works studied here give a background to the set works already studied. The concerto movements give a context for the Bach set work and the piano sonata movements should show a progression in the writing for piano and in the development of sonata form.

Autumn 1	Autumn 2
	<p>Vocal Music set work (2 weeks): H. Purcell: 'Music for a While'</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • This area of study is diverse but coverage at this stage should reflect Baroque approaches to songwriting, including ground bass structures. <p>Preparation for the performance component is ongoing.</p>

Spring 1	Spring 2
<p>Vocal Music set work (2 weeks): Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>)</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now both pieces have been studied comparative and evaluative skills can be practised between the two. • This area of study is diverse but coverage at this stage should reflect 20th-century popular approaches to songwriting, including ground bass and verse and chorus structures. <p>Vocal Music wider listening (4 weeks): Explore other settings of words to music for soloist and accompaniment, which may include:</p> <ul style="list-style-type: none"> – arias by G.F. Handel and J.S. Bach – songs by Beach Boys and Alicia Keys – if time, songs by Schubert, Faure and/or Britten <ul style="list-style-type: none"> • In each case looking at the relationship of the words and music, and the use of musical elements, musical contexts and musical language. • There should be coverage of the full chronological period from 1600s to 1900s, including a range of structures (strophic, through-composed, verse and chorus, da capo aria, etc.) and styles. <p>Preparation for the performance component is ongoing.</p>	<p>Free composition inspirations and task setting (1 week):</p> <ul style="list-style-type: none"> • Discuss possible routes into free composition, based on KS3 experiences, and providing examples and guidance towards inspirations. <p>Thereafter free composition is ongoing.</p> <p>Music for Stage and Screen set work (2 weeks): S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>)</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. • The study of this set works should examine popular contemporary musical theatre styles. <p>Preparation for the performance component is ongoing</p>

Summer 1	Summer 2
<p>Music for Stage and Screen set work (2 weeks): J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</p> <ul style="list-style-type: none"> • Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied, comparative and evaluative skills can be practised between the two. • The study of this set work should examine composing sound to match pictures. <p>Music for Stage and Screen wider listening (2 weeks):</p> <ul style="list-style-type: none"> • Explore pieces in genres related to the first set work, which may include: <ul style="list-style-type: none"> – songs from musicals like <i>Matilda</i> and <i>Hairspray</i>. • In each case relating the music to the set work studied through their use of musical elements, musical contexts and musical language. • The wider listening should enhance the study of contemporary musical theatre. <p>Free composition is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Music for Stage and Screen wider listening (2 weeks):</p> <ul style="list-style-type: none"> • Explore pieces in genres related to the second set work, which may include: <ul style="list-style-type: none"> – excerpts from other film scores by Deborah Lurie and composers like Howard Shore. • In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. • The wider listening should enhance the study of matching music with images undertaken in the set work. <p>Work on free composition.</p> <p>Preparation for the performance component is ongoing.</p> <p>End-of-year examination (1 week).</p>

Year Two

Autumn 1	Autumn 2
<p>Revision of Year One areas of study (4 weeks).</p> <p>Fusions set works (4 weeks): Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>) Esperanza Spalding: 'Samba em Preludio' (from the album <i>Esperanza</i>)</p> <ul style="list-style-type: none"> • Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Once each piece has been studied comparative and evaluative skills can be practised between the two. • The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture. <p>Preparation for the performance component is ongoing.</p>	<p>Fusions wider listening (4 weeks):</p> <ul style="list-style-type: none"> • Explore pieces in which two or more styles are combined to create a fusion, which should include music from African, Turkish, Afro-Cuban Jazz and Latin traditions. • In each case relating the music to the set works studied through their use of musical elements, musical contexts and musical language. • The stylistic characteristics of each individual style must be isolated and then the fusion of the styles evaluated for its effectiveness. <p>Discussion of composition briefs (1 week):</p> <ul style="list-style-type: none"> • Use the guidelines in the specification as a basis for discussion as to how briefs might be tackled. <p>Thereafter composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>

Spring 1	Spring 2
<p>Mock exam (1 week).</p> <p>Composing to a brief is ongoing.</p> <p>Preparation for the performance component is ongoing.</p>	<p>Revision of all set works and consolidation of wider listening (4 weeks).</p> <p>Complete composition to a brief.</p> <p>Record performances (2 weeks).</p>

Summer 1	Summer 2
<p>Revision of all set works and consolidation of wider listening (5 weeks).</p> <p>Complete free composition</p> <p>Performing and Composing submitted for moderation by 15 May (1 week).</p>	<p>Written examination.</p>