

KS4 Music Curriculum: Termly Plan

Term	Topics(s)	Core Knowledge	Core Vocabulary	Assessment	Resources
Autumn 1	<p>AoS 5: Conventions of Pop</p> <p>Rock 'n' Roll of the 1950s and 1960s Rock Anthems of the 1970s and 1980s</p>	<ul style="list-style-type: none"> • Rock 'n' Roll emerged in 1950s USA, combining blues, country, and gospel influences. • Typical instrumentation includes vocals, electric guitars, bass, piano, drums, and saxophone. • Common structure: verse-chorus with 12-bar blues chord sequence (I-I-I-I / IV-IV-I-I / V-IV-I-I). • Rock Anthems (1970s-80s) feature power chords, strong backbeat, distortion, and guitar solos. • Recording technology developments (amplification, multi-tracking) shaped stadium rock's sound. 	12-bar blues, Backbeat, Riff, Hook, Power chord, Distortion, Amplification, Middle 8, Tempo, Harmony	Topic test Ensemble performance activity	Core: Knowledge Organiser Bitesize: Conventions of Pop Extension: Rock and Roll documentary part 1 / 2 / 3

Autumn 2	<p>AoS 5: Conventions of Pop</p> <p>Pop Ballads of the 1970s, 1980s and 1990s Solo Artists from 1990 to the present day.</p>	<ul style="list-style-type: none"> • Pop ballads use slow tempo, sustained chords, rich textures, and expressive vocals. • Common chord progressions include I–V–vi–IV and I–vi–IV–V. • Production techniques include reverb, delay, panning, and layered instrumentation. • Lyrics often focus on love, heartbreak, or nostalgia. • Solo artists after 1990 use loops, synths, and vocal effects (autotune, sampling) within pop, R&B, and dance genres. 	Ballad, Synthesiser, Bridge, Verse, Chorus, Reverb, Autotune, Dynamics, Modulation, Texture	Topic tests Mini composition (pop song)	Core: Knowledge Organiser Bitesize: Conventions of Pop
Spring 1	<p>AoS 3: Rhythms of the World</p> <p>Traditional African drumming Traditional Calypso and Samba.</p>	<ul style="list-style-type: none"> • African drumming uses polyrhythms, call and response, and cyclic patterns; led by a master drummer. • Key instruments: djembe (hand drum), dun dun (bass drum), agogô (bell). • Calypso from Trinidad features syncopated 	Polyrhythm, Call and response, Djembe, Syncopation, Cross-rhythm, Steel pans, Samba, Surdo, Improvisation, Texture	PPE 1 Mini composition	Core: Knowledge Organiser Bitesize African Drumming Samba Extension:

		<p>rhythms, steel pans, and diatonic melodies.</p> <ul style="list-style-type: none"> • Samba from Brazil uses cross-rhythms, layered percussion, and a strong 2/4 pulse. • Samba ensemble instruments: surdo, repinique, caixa, tamborim, agogô. 			Interactive Kpanlogo
Spring 2	<p>AoS 3: Rhythms of the World</p> <p>Indian Classical Music and traditional Punjabi Bhangra Greek, Palestinian and Israeli folk music</p>	<ul style="list-style-type: none"> • Indian Classical music is based on rag (melodic mode) and tala (rhythmic cycle). • Structure: alap (free), jor (rhythmic), jhalla (faster), gat (fixed composition). • Key instruments: sitar (melody), tabla (rhythm), tanpura (drone). • Bhangra uses the chaal rhythm (4/4) played on dhol drums and tumbi riffs. • Greek, Palestinian, and Israeli folk music use asymmetric time signatures (e.g. 7/8), 	Raga, Tala, Drone, Sitar, Tabla, Chaal, Dhol, Tumbi, Ornamentation, Modal scale	Topic test	<p>Core: Knowledge Organiser</p> <p>Bitesize Indian Classical Music & Bhangra</p>

		ornamented melodies, and modal scales.			
Summer 1	<p>AoS 4: Film Music</p> <p>Students begin Composition 1 (Integrated Portfolio)</p> <p>Students begin preparing for solo performance (Integrated Portfolio)</p>	<ul style="list-style-type: none"> • Film music uses leitmotifs to represent characters or ideas (e.g. “The Imperial March”). • Non-diegetic (background) and diegetic (heard by characters) music both create mood. • Techniques include underscoring, mickey-mousing, dissonance, and silence for tension. • Film composers use orchestration to build atmosphere (strings for emotion, brass for power). 	Leitmotif, Underscore, Diegetic, Non-diegetic, Cue, Orchestration, Dynamics, Tension, Motif, Texture	<p>Topic test</p> <p>Performance draft submission</p> <p>Composition work-in-progress assessment</p>	<p>Core: Knowledge Organiser</p> <p>Bitesize Film Music</p> <p>Extension: Sound of Cinema Part 1, Part 2, Part 3</p>
Summer 2	PPE2 revision (AoS 3-5) Work towards Composition 1 and Solo Performance	<ul style="list-style-type: none"> • Revise features of AoS 3–5: key stylistic traits, instrumentation, and structural devices. Particular focus on application in longer answers. 	PPE2 Composition 1 (draft) Solo Performance (work-in-progress recording)	PPE2 Composition 1 final submission	

		<ul style="list-style-type: none"> • Refine Composition 1 with attention to structure • Record and evaluate solo performance with 			
Y11 Autumn 1	AoS 2: The Concerto through Time: the Baroque Solo Concerto and Concerto Grosso	<ul style="list-style-type: none"> • Baroque concertos use a basso continuo (harpichord + cello) to provide harmony and rhythm. • The Concerto Grosso alternates between a small solo group (concertino) and larger group (ripieno). • The Solo Concerto features a single instrument against the orchestra, often using ritornello form. • Common devices: sequences, ornamentation, imitation, and contrapuntal texture. • Typical composers: Vivaldi, Handel, Bach. 	Basso continuo, Ripieno, Concertino, Ritornello, Ornamentation, Terraced dynamics, Counterpoint, Sequence, Fugue, Harpsichord	Topic test Performance assessment	Core: Knowledge Organiser Bitesize Baroque Concerto Extension Baroque documentary

<p>Y11 Autumn 2</p>	<p>AoS 2: The Concerto through Time:</p> <p>the Classical Concerto the Romantic Concerto</p> <p>Start Composition 2 (Practical Component)</p>	<ul style="list-style-type: none"> • Classical concertos feature balanced phrasing, homophonic texture, and clear tonic–dominant harmony. • Romantic concertos expand the orchestra (e.g. brass and percussion) and use expressive dynamics and rubato. • The first movement of a concerto usually follows sonata form: exposition, development, recapitulation. • Cadenzas allow soloists to demonstrate virtuosity. • Typical composers: Mozart, Beethoven, Mendelssohn, Tchaikovsky. 	<p>Cadenza, Sonata form, Virtuoso, Orchestra, Exposition, Development, Recapitulation, Rubato, Dynamics, Texture</p>	<p>PPE1</p> <p>Composition 2 work-in-progress</p>	<p>Core: Knowledge Organiser</p> <p>Bitesize</p> <p>Documentaries on Classical and Romantic</p>
<p>Spring 1</p>	<p>Revision & complete Composition 2</p> <p>Ensemble performance recording (Practical Component)</p>	<p>Revision of all AoS</p> <p>Evaluate composition against GCSE assessment criteria: structure, coherence, creativity, and technical control.</p>	<p>Motif, Sequence, Cadence, Conjunct, Disjunct, Harmony, Balance,</p>	<p>Composition 2 final submission</p> <p>Ensemble performance</p>	

			Ensemble, Dynamics, Structure		
Spring 2	Revision	Revision of all AoS		PPE2	